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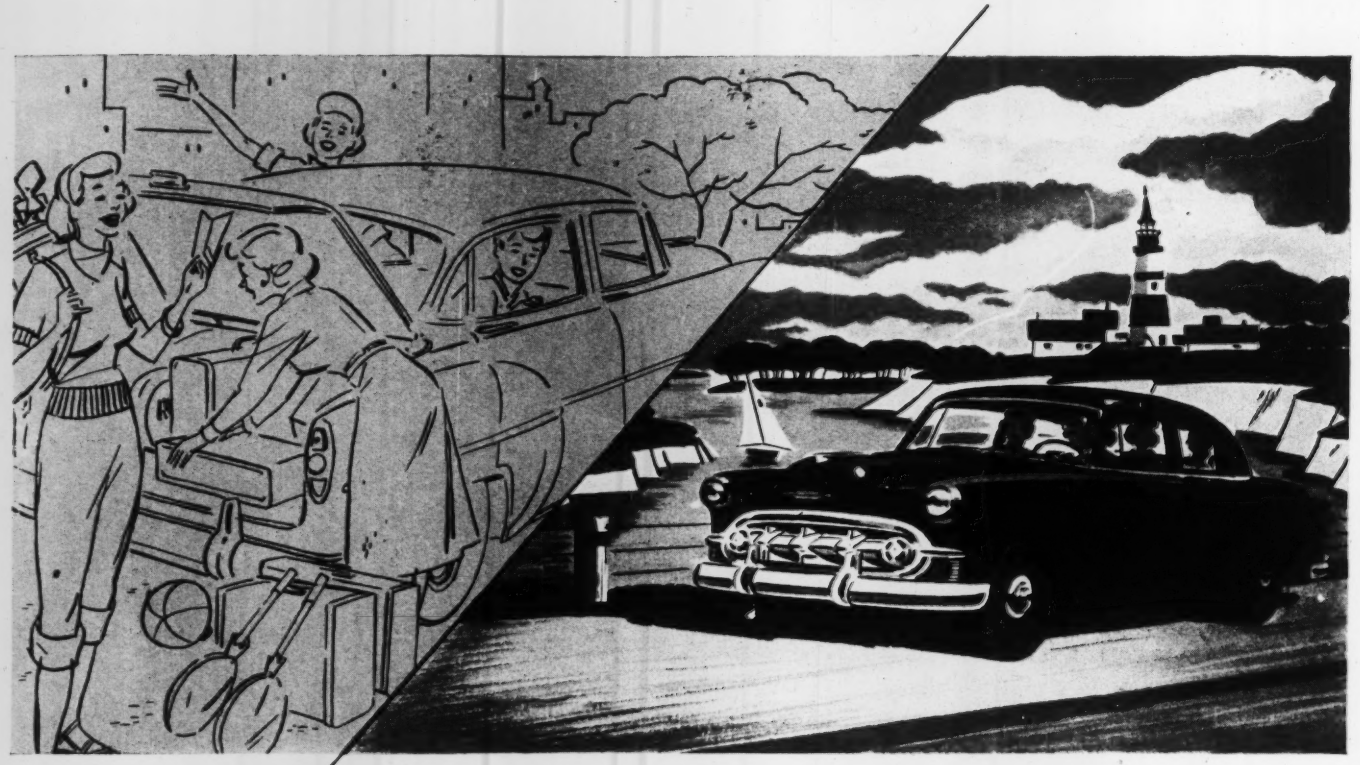

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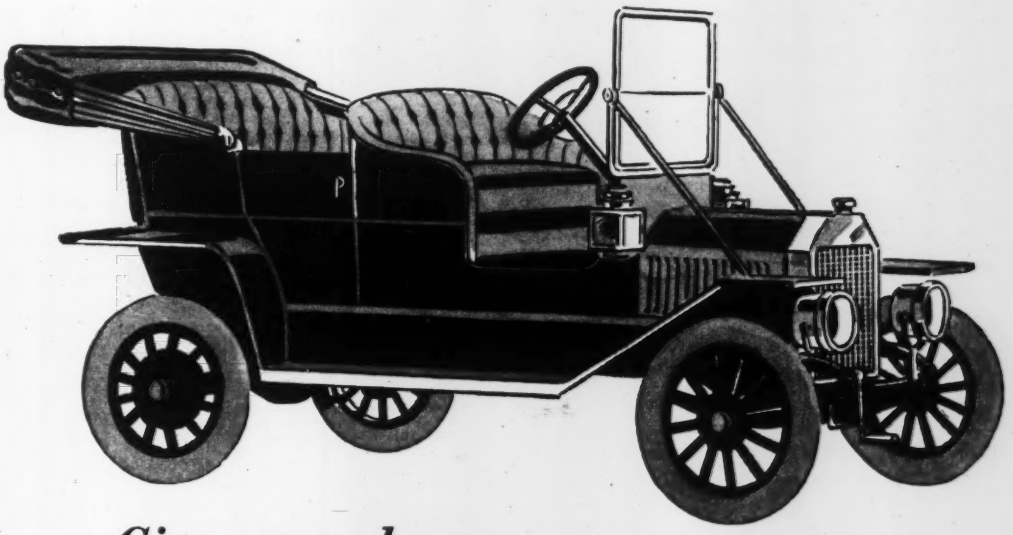

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***A Picture Article*** showing how children learn from their Environment; and a carefully planned Study of ***Magnets***

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Published monthly except July and August by

F. A. OWEN PUBLISHING COMPANY

Instructor Park, Dansville, N.Y., U.S.A.

INSTRUCTOR EDUCATIONAL SERVICE, Dansville, N.Y. Elizabeth F. Noon, *Director*.

ADVERTISING OFFICES: *Chicago Office*, 75 East Wacker Drive, Chicago 1, R. C. Gilboy, Vice-President in charge of Advertising; *New York Office*, 9 Rockefeller Plaza, New York 20, John R. Fritts, Eastern Advertising Manager; *Home Office*, Dansville, N.Y., Lora Canfield; *Pacific Coast Representatives*, Simpson-Reilly Ltd., Suite 814, Central Tower, 703 Market St., San Francisco 3, Halliburton Building, Los Angeles 17. Member Audit Bureau of Circulations.

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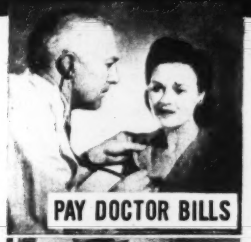

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| | 300 | 29.94 | 24.93 | 21.60 | 19.95 |
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Amount you want to borrow (include present balance, if any) $..... On what date of month will your payment BE IN OUR OFFICE?.....

Age..... Amount earned per month..... Number of months you receive salary.....

Name and address of school you teach.....

How long with present employer..... Previous employment.....

Husband or wife's employment..... Salary per month $.....

To whom are payments on auto made? (Name)..... Town.....

Bank you deal with (Name)..... Town.....

Amount you owe bank? $..... Monthly payments? $.....

What security on bank loan?.....

List below OTHER Loan or Finance company (or person) you NOW owe on a loan:

$..... to (Name)..... (Add.).....

Pay rent or real estate payment to? (Name)..... Town.....

Purpose of loan .....

The following are all the debts that I have:

| Full Amount I Still Owe | Paying Per Mo. | To Whom Owing | Address |
|---|---|---|---|
| $..... | $..... | ..... | ..... |
| $..... | $..... | ..... | ..... |
| $..... | $..... | ..... | ..... |

FILE INFORMATION ONLY — Please list below relative information for our confidential files

Name of Relative..... (Relationship).....
Street..... Town..... State..... Occup.....

Name of Relative..... (Relationship).....
Street..... Town..... State..... Occup.....

Name of Relative..... (Relationship).....
Street..... Town..... State..... Occup.....

Name of Relative..... (Relationship).....
Street..... Town..... State..... Occup.....

The above statements are made for the purpose of securing a loan. I agree that if any loan be completed, the U.S. Mail shall be regarded as my agent.

Sign Full Name Here _____ Street Address.....

Town..... County..... State.....

**NOTE**

| Amt. of loan ..... | 1st pmt. due date | Final pmt. due date | Prin. and Int. pmt. in ..... Mo. pmts. | Mo. pmt. (except final) $ ..... | Final pmt. equal in any case to the unpaid principal and int. | Omaha, Nebraska Date ..... |
|---|---|---|---|---|---|---|

**Agreed rate of interest:** 3% per month on that part of the unpaid principal balance not exceeding $150 and 2½% per month on that part over $150 and not in excess of $300 and ¾ of 1% per month on any remainder of such unpaid principal balance; computed on the basis of the number of days actually elapsed, a month being any period of 30 consecutive days.

In Consideration of a loan made by FIRST LOAN CO. at its office in Omaha, Nebraska, in the principal amount above stated, the undersigned promise to pay to said company at its above office said principal amount together with interest at the above rate until fully paid.

Payment of principal and interest shall be made in consecutive monthly payments as above indicated beginning on the stated due date for the first payment and continuing on the same day of each succeeding month to and including the stated due date for the final payment.

Default in the payment of any instalment of the principal or charges, or either, shall at payee's option, without notice, render the then unpaid balance due and payable.

It is agreed that the validity and construction of this note shall be determined under and by virtue of the laws of the State of Nebraska.

This note and any evidence of security accompanying it are subject to acceptance by the payee at its office located as shown above. It is understood that if the loan is not approved, this note and any evidence of security accompanying it will be promptly returned to the undersigned.

**NO PRINCIPAL PAYMENTS REQUIRED DURING MONTHS IN WHICH TEACHING SALARY IS NOT RECEIVED.**

PERSONAL SIGNATURES REQUIRED ➡

_____

_____

**(If married, both husband and wife must PERSONALLY sign)**

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# *Talking It Over-*

## *Friendly Chats with the Editor*

**WELL, we're back! Probably you didn't miss us unless you happened to write our offices, but *Betty Noon* and I have completed our trip to Nairobi, Kenya, that we'd been promising ourselves for more than a year. To the question most asked on our return, "Did you see *Clark Gable?*" (in Kenya making a movie), I'll answer immediately with a frank "No." With that settled, possibly you're willing to hear some of the high points of our journey.**

We traveled by air all the way, for we wouldn't have had the time to take the trip otherwise, and every minute of it was a delight. Our traveling was by Air France except for two short trips with KLM and BOAC. All three seemed to anticipate our needs and desires almost before we were aware of them ourselves. I can personally recommend both first-class and tourist flights to you, for we had some of each. A good combination for European travel is to use first class for the main hop over and then tourist for your shorter trips. Our transatlantic plane was a sleeperette, and after a most delicious dinner served in an impeccable manner, our gallant steward attached footrests to our seats, tucked us in, and probably would have sung us French lullabies had we requested them. In a few hours we saw the shores of England, and shortly afterwards we landed at Orly Airport, Paris.

***One of the exciting things about air travel is meeting interesting people. On our return trip from Paris to New York we sat just in front of the new French ambassador to the United States,* M. Henri Bonnet. *Except for some special picture-taking as he boarded the plane he traveled just the same as any of us. Of course, his diplomatic passport whisked him through customs ahead of the rest, and all the officials had been alerted to his coming, but that was only the courtesy which every nation extends to diplomats. M. Bonnet is tall and slim, and was inclined to hearty laughter at some of the conversation of the ladies in his party. He spoke excellent English, in contrast to our faltering French. Security note—among his luggage was a large, very official-looking brief case. It stayed close by him and he slept with it between him and the side of the plane.***

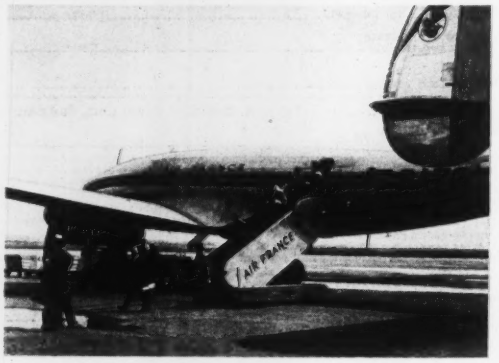
*Our strongest impression of London was how well it preserves its identity. What a brave city and what courageous people! One morning we took a sightseeing tour, and our portly guide seemed to have stepped out of Dickens'* Pickwick Papers. *He displayed London with a fierce pride that was part of his very being. Though it was a cold day, he gravely removed his derby as we stood opposite Buckingham Palace, in deference to the Queen. Inside St. Paul's Cathedral, he lectured us on Sir Christopher Wren with deep admiration for his remarkable achievement.*

*Wholeheartedly I recommend to you a visit to London. Although the war has been over nearly eight years, there are still many evidences of devastation and ruin. But London will not leave you depressed. You will come away convinced of its charm and imbued with its heart-warming outlook on life.*

**After a boat trip through the canals and the harbor of Amsterdam, we decided to do some sight-seeing in a private car. Our driver was a young veteran who explained that he often took parties from the American Embassy on tours, and that he was *Eleanor Roosevelt's* "official chauffeur" when she was in Holland. (I haven't verified it with Mrs. Roosevelt.) When he heard we were interested in elementary education, he showed us a variety of schools in Amsterdam. Many were portable units, mostly glass, that had been used to house war prisoners for easy watching. We visited one and found a fine program of modern education that would compare favorably with our best American schools.**

*Dear me, the space is gone and not one word have I written about Kenya, which was really our destination. I'll hand out rain checks and get to that next month. It's a thrilling place and there is much I want to share with you.*

Mary E. Owen



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**Dwight Swanson**

FOR several years I have been the sponsor of the Nature Study Club in our school. This club has never seemed popular when children were signing up for club choices; yet, once members were enrolled, they usually stuck by their choice and enjoyed the club very much. Last spring, the members hit upon an idea to give their club a little favorable publicity.

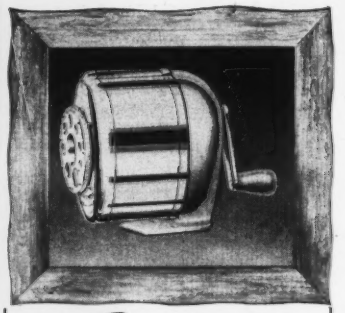
Our plan was to take twenty color slides of our club members at work in their gardens. Then we would produce a running commentary on tape to accompany the showing of the pictures. We would then show the program in a school assembly.

From club funds I purchased a twenty-exposure 35 mm. color film. (We would use my Argus 4 camera.) At first I considered having the children take the pictures but when I discussed it with the director of the high-school camera club, he convinced me that I should take them myself. He explained that it was important that the pictures be good since they were for an audience situation. He recommended that the children's picture-taking be confined to simple snapshots for their own or class use. He also reminded me that taking color pictures was tricky, but fortified me by lending an exposure meter.

The club discussed the taking of color pictures. We would use a clear, bright Saturday and shoot only between the hours of ten and three. Everyone agreed to wear bright-colored blouses or shirts for extra color in the pictures. Then we set about listing various scenes. The following were finally shot:

1. Sue and Mary planting pansies.
2. Fred and Billy clearing away leaves and cultivating a yew bush.
3. Sandra and Peggy cutting Japanese quince for a bouquet.
4. Bob and Dick planting a window box.
5. Sam, Joe, and Al fixing "a water trough" around a newly planted red maple tree.
6. Tillie and Ellen arranging a basket of lilacs.
7. Al, Cary, and Bob spading ground for a vegetable garden.
8. Marge and Helen with some dogwood trees Helen had planted two years previous.
9. Ellen and Sue showing how to stake a heavy-blooming azalea.
10. Fred and Sam giving Sam's mother the violets they had picked.
11. Mary and Tillie planting some perennials in a rock garden.
12. Sandra and Helen planting a border of sweet Williams.
13. Billy and Cary cutting roses from an early pink rambler.
14. Bob and Peggy removing dandelion plants from the lawn.
15. Joe and Mary planting a Beauty Bush.

*(Continued on page 15)*

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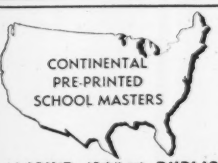


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*Why not offer to exchange a reel of tape? In your recording, you could describe your school, community, and the surrounding territory. The children will enjoy making it and other schools will like to receive it. In exchanging tape, be sure to tell the speed at which you recorded.*

*Georgia.*—My sixth grade and I wish to exchange letters and souvenirs with other classes anywhere in the United States and foreign countries. We live in the Great Copper Basin. Our town contains the largest sulphuric-acid plant in the world. We will gladly exchange products with other mining towns. Address mail to: Mrs. Tyson Smith, McCaysville School, McCaysville, Georgia.

*Illinois.*—The pupils and teachers of Eden School, grades one, two, three, and four, would like to exchange correspondence with pupils and teachers of other schools. We live in a small village, near a coal-mining area. Parents of the pupils are engaged in mining, railroading, and farming. Address all correspondence to: Mrs. Anna Rittenhouse, Chester, Illinois.

*Illinois.*—My fifth-graders are eager to exchange letters with children of that grade in Washington, D.C. In turn, we would enlighten them on the high lights of Chicago, Illinois. Address correspondence to: Miss Gloria Schwarzkopf, Clay School, 13231 So. Burley Avenue, Chicago 33, Illinois.

*Maine.*—My thirty fourth-graders would like to exchange letters and post cards with children in the United States. We live across the bridge from Portland, Maine's largest city. The poet Longfellow was born in Portland. Our harbor is one of the best on the Atlantic coast, so shipping is important here. Address all correspondence to: Miss Susie E. Mitchell, Roosevelt School, South Portland 7, Maine.

*Manitoba.*—My fifth- and sixth-grade pupils would like to exchange letters, post cards, and souvenirs with children of the same grades living in the United States. Address: Miss Doreen Hoath, Box 118, Minitonas, Manitoba, Canada.

*Michigan.*—The Green Lake School would like to exchange letters, post cards, and souvenirs with children of grades five to eight in the United States, Canada, and especially across the seas. Address all correspondence to: Mr. Ivan Rogers, Green Lake School, Bendon, Michigan.

*Michigan.*—My sixth-grade pupils desire to exchange letters, pictures, and souvenirs with children in other parts of the United States. We live thirty-five miles from Detroit, the great automotive center. Address all correspondence to: Mrs. Paul Krueger, Highland Elementary School, Highland, Michigan.

*Minnesota.*—My pupils in grades one to seven and I should like to exchange cards and letters with pupils and teachers anywhere. We have a one-room rural school located in a dairy-farming area. We have a tape recorder and would be happy to exchange a tape with another school. Address mail to: Mrs. Norbert Scheper, Route 3, Foley, Minnesota.

*Ohio.*—My fifth grade and I should like to exchange letters, pictures, post cards, souvenirs, and snapshots with pupils and teachers anywhere in the United States as well as countries across the sea. We are near Dayton, Ohio, where the Wright-Patterson Airforce Base is located. Dayton is the home of the National Cash Register Company, the largest factory of its kind in the world. We are also near

*(Continued on page 10)*


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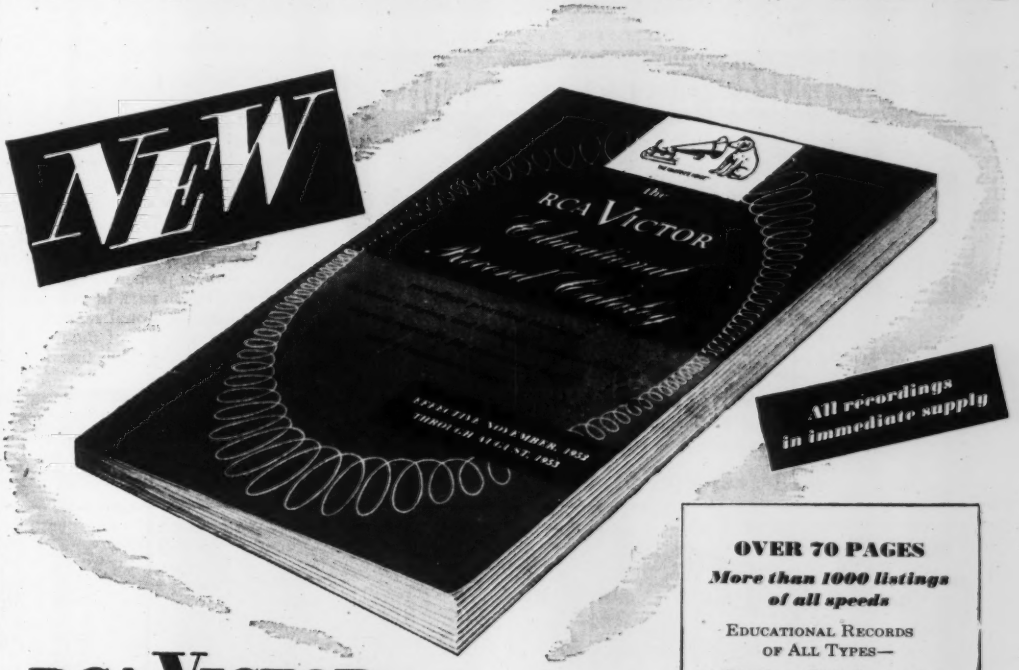


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We are desirous of increasing the number of teachers who are sharing their ideas, plans, and devices through our columns. When you complete a unit or play or handwork project, or try out an original game that is successful, why not send it to us so other teachers may benefit from it?

How to Submit Material

1. Use double-spaced typing on one side of 8½" x 11" paper. (Keep a carbon copy for yourself.)

2. State number of words in manuscript.

Primary stories: 400–800 words.

Upper-grade stories: 1000–1200 words.

Articles: 1500–1800 words.

Units, plays: under 2000 words.

3. Type name and address on each page. Use your given name. Please indicate *Miss, Mrs.,* or *Mr.*

4. State teaching position (grade or subject, name and location of school).

5. If you are sending drawings, photographs, or samples, be sure to pack them properly. Place name and address on back of each item.

6. Submit seasonal material *five months in advance* of the month it can be used (by May first for the October issue).

7. Enclose postage for return of samples and manuscript if unused.

8. Mail all contributions postage prepaid to The Instructor, Editorial Department, Dansville, N.Y.

9. Refer to specific directions given in the departments when submitting contributions to "Let's Laugh," "Girls and Boys," "Teachers' Help-One-Another Club," and "John Pepper's Notes for Canadian Readers."

The Editor's Angle

1. Contributors should *not* submit a manuscript to more than one editor at a time. If a contributor wishes to send his manuscript to a second editor, he should check with the first editor and if it is not being considered for immediate publication, obtain its release.

2. Although we pay for all material used we do not quote prices or promise acceptance before examining it.

3. All manuscripts are carefully considered.

4. It is not possible to comment on contributions returned.

***What Are You Teaching about World Friendship?***

World friendship can be encouraged by a study of various small nations, stressing their abilities, achievements, and problems, rather than differences in homes, dress, and geography. We are interested in units or articles describing procedures employed and attitudes developed during such a study. Up-to-date sources of reference are of great importance.

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*(Continued from page 7)*

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*Texas.*—My fifth-grade pupils and I should like to exchange letters with pupils and teachers from other states and foreign countries. Address all correspondence to: Mrs. Lucretia A. Scrivner, Southside School, Arlington, Texas.

*Texas.*—My seventh- and eighth-grade pupils and I should like to make some new pen pals. We should like to exchange letters, cards, snapshots, and souvenirs with pupils and teachers anywhere in the United States and abroad. We live in Southwest Texas. We can tell you all about cowboys and cattle. We are thirty miles from the Mexican border. Address all mail to: Miss Louise Ash, General Delivery, Carrizo Springs, Texas.

*Texas.*—My pupils in grades one, two, and three and I should like to correspond with other children and teachers of those grades. There are quite a few oil wells near here. We are about fifty miles from the Gulf of Mexico. There is a shipping channel in Houston, from which large ocean-going vessels (mostly freight) leave for all over the world. Address all correspondence to: Miss Mildred Berggren, 422 Columbia St., Houston 7, Texas.

*Texas.*—My seventh and eighth grades would like to correspond with boys and girls in any state of the Union or in England, Australia, or Alaska. Address mail to: Mrs. Lucille Bates, Midway Elementary School, Midway, Texas.

*Vermont.*—My sixth grade and I wish to exchange letters, pictures, post cards, souvenirs, stamps, art work, products, and ideas with sixth-grade pupils and teachers in other schools in any state or possession of the United States or in any foreign country. Address correspondence to: Mr. John O. Slade, Elementary School, Vergennes, Vermont.

### Social Studies Material

The booklet, "Free and Inexpensive Materials on World Affairs," listed in Mr. Schofield's article on free materials in the Audio-Visual Supplement in our January issue as available from Leonard S. Kenworthy at Brooklyn College, Brooklyn 10, N.Y., costs $1.00. No prices were given.

Available from Dr. Kenworthy also are the following booklets: "Asia in the Social Studies Curriculum" ($.50); "Studying the U.S.S.R." ($.50); "World Horizons for Children and Youth: A Scrapbook of Suggestions" ($1.00); and "Developing World-Minded Children: Resources for Elementary School Teachers" ($.30).

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Teacher, Charles H. Wright Elementary School, Merced, California

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My fourth grade made a strip to culminate a study of cold lands. The class had been working in committees investigating large topics such as arctic animals, food, and clothing in cold lands. Each child was responsible for a report on one phase of his group's topic. As a first step toward preparing the program, each student wrote a three-sentence talk based on his report. The three-sentence limit was decided upon for two reasons: to make sure that the talks would be brief enough not to bore the audience and to give the children some useful practice in deciding what is and what is not a sentence. The talks were practiced at home and in school.

Then each child drew an illustration of his talk on a 6" square of manila drawing paper. This is the

largest area that can be projected by this type of machine. After the program, we agreed that a 5½" square would have been even better, as the edges of our drawings were screened off in projection.

Those pictures in which brilliant colors were obtained by pressing hard on the crayons projected best. (An illustration of arctic homes, in which vivid northern lights radiated from behind a bleak igloo, brought many gasps from the audience.)

The strip itself was made from heavy kraft paper. We cut strips of paper 9" wide and pasted these together to form a long strip. We folded the strip accordion fashion with 10" between each fold. This made a flat rectangle which was much more convenient than a roll.

We had already decided on the order of our talks, so the illustrations were pasted to the strip, one in each 10" x 9" section, in that order. The title of each talk was lettered below its illustration.

After experimenting with the projector, we found that it produced the clearest image when placed as close as possible to the screen. Our auditorium has movable seats which are usually arranged in two sections with a center aisle. The machine was placed in this aisle, even with the first row of seats and about eight feet from the stage. A large projection screen was set up on the stage in front of the draw curtains. The teacher operated the projector. A child could easily have done it, but we agreed that each child should have an opportunity to be on the stage.

An announcer chosen by the class had a list of the talks. As he announced each title, the child came forward and the teacher flashed the appropriate picture on the screen.

Since the children were standing beside the screen while speaking and could not see their own pictures being projected, we had a private showing for the class. Although the picture strip climaxed our study very successfully, the whole program was prepared and presented in a single week.

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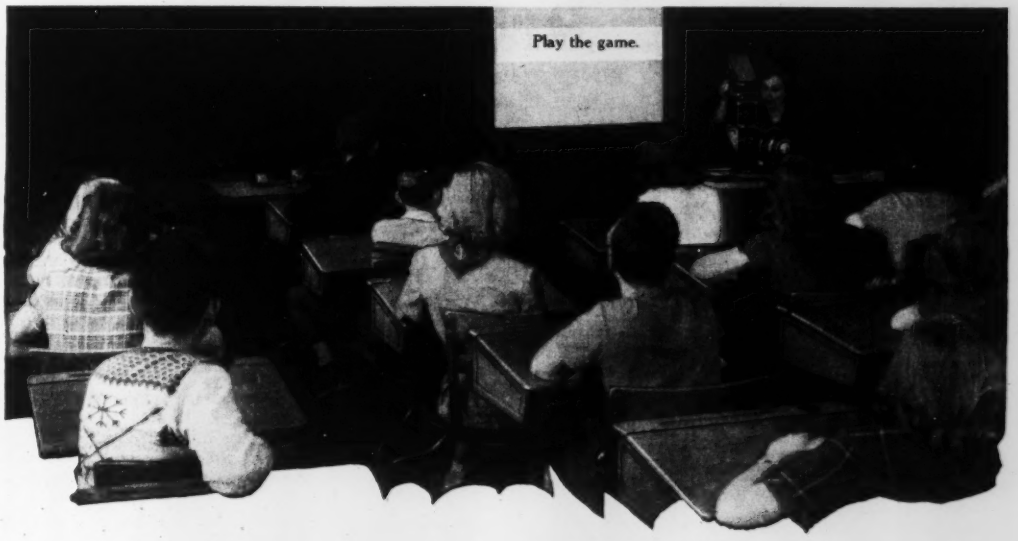

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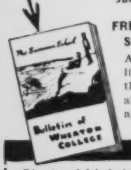

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# eggs to wings


*Jeannette Shapard*

Teacher, First Grade, Public School, Opelika, Alabama


"See what I have," said Mary, as she came into the schoolroom with a pair of beautiful Luna moths in a jar. "My daddy helped me catch them last night. They were on the screen door."

The children gathered around her. "May we keep them and raise some caterpillars?" asked John.

This experiment began in a first grade, but it would prove equally interesting to a sixth grade. The day after Mary brought the moths, the female laid several hundred eggs, and a week later the caterpillars had hatched. The children measured one. It was 3/16" long.

We kept the caterpillars in a big glass jar, with sand in the bottom. Leafy pecan branches were stuck into the sand. The caterpillars began eating as soon as they were put into the jar. In a week they were three times as long as when hatched. Caterpillars must eat enough to last a long time as they do not eat in the pupa stage or during their short lives as moths.

By the middle of April, some caterpillars were 2½" long. They were green with red spots and yellow stripes. Their heads and tails were dark brown. It was fun to watch them walk along a stem.

The children took turns cleaning the jar by taking off the top layer of sand and putting in fresh leaves.

Someone was usually sitting at the science table most of the day, because changes took place so fast. Whenever a definite change occurred, the teacher wrote the facts in the record book (with help from the class). The story was always illustrated by the pupils' pictures.

Twenty-six days after hatching, one caterpillar started to make a cocoon. You could see a silklike thread coming from its mouth.

Some of the caterpillars changed into pupae without spinning cocoons. One day the class watched a caterpillar change to the pupa stage. The day before it was a long green caterpillar. Now it was short, and began to turn brown. Next it looked like a little brown case with no head or legs.

Early one morning, there was excitement at the science table. A Luna moth had emerged from its cocoon. That was forty-eight days after the caterpillars hatched. It had been in the cocoon seventeen days. The same day a moth which had made no cocoon emerged from a pupa case. It had been in the pupa stage thirteen days.

At all times, the children consulted science books. Some learned to use the index, others located information by pictures, and many children learned to read easy books.

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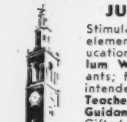

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# FILMSTRIPS to Use in the Classroom

**Recommended by**

**IRENE F. CYPHER**

Administrative Officer, Film Library, and Associate Professor of Education, New York University

FILMSTRIPS can be used to advantage in so many teaching and learning situations. Some filmstrips deal specifically with a single topic. Others include references to several aspects and phases of a problem. Still others are presented in series form, each strip dealing with one topic. Each type of treatment has its advantages.

There is no necessity for showing any filmstrip in its entirety, and there is no "speed limit" to hamper discussion periods. There is, however, ample opportunity for flexibility and adaptation to meet classroom needs. We should take time to re-examine our materials and technique of using them. The result will be a fresh view and a slightly different approach to the presentation of material we may have used many times.

***Franco-American Distribution Center*, 972 Fifth Ave., New York 21.**

In the color filmstrip *France*, each geographic section is examined. We are shown how mountains, plains, and waterways have contributed to the economic development of both France and the entire continent of Europe. The material will help you to understand the present-day European economic and political problems, and their importance to international commerce. The same organization has a group of 2" x 2" color slides on Paris. For the upper-elementary grades. ($6.00 single strip; slides $.60 each. Special arrangements for monthly loan collections of exhibit materials.)

***Young America Films*, 18 E. 41st St., New York 17.**

The "First Aid Series" is correlated with the American Red Cross *First Aid Manual*. It deals with artificial respiration; bleeding control; shock; bone, muscle, and joint injuries; and general responsibility. For upper-elementary grades, junior and senior high school, and all community groups concerned with a study of first aid. ($26.50 per set of 9; $3.50 single strip.)

***Museum Extension Service*, 10 E. 43rd St., New York 17.**

Plans have been made to make filmstrips based on materials from collections in the New York Public Library, the Library of Congress, the Metropolitan Museum of Art, the Chicago Art Museum, and other institutions. These filmstrips, in color, are actually "field-trip films."

The first release, *Writing and Printing in America*, presents the story of how printing developed and how important the printed document has been. Illustrations are given of hieroglyphic picture writing, clay tablets, parchment scrolls, and movable type. We are then introduced to famous documents and men who contributed to printing or used the printed word to advantage in American literature and statesmanship. (Membership in Museum Filmstrip Club is $20.00 and entitles one to filmstrips at $3.00 each; $6.00 single strip to non-members.)

***Society for Visual Education*, 1345 West Diversey Parkway, Chicago 14.**

R. Marlin Perkins, Director of the Lincoln Park Zoo, Chicago, has written the information for "Animals of the World Series" (10 strips in color). Bears, pandas, leopards, many types of poisonous and non-poisonous snakes, crocodiles, lizards, and turtles are shown. This type of filmstrip is useful for two different class situations: (1) the class which is so located geographically that it is impossible to visit large centers where these animals may be seen; (2) preparation for, or review after, a field trip. Questions at the end of each strip provide discussion material for middle and upper-elementary science and nature study. ($55.00 per set of 10; $28.75 for any set of 5; $6.00 single strip.)

***Encyclopaedia Britannica Films*, 1150 Wilmette Ave., Wilmette, Ill.**

"Clothing and Shelter" shows how we get cotton, wool, shoes, bricks and glass for houses, and how a house is built. We see how things grow, how raw materials are converted into manufactured products, and how man adapts them to his needs. For primary and middle grades. ($18.00 per set of 6; $3.00 single strip.)

"Our Community Workers" presents a sympathetic picture of a policeman, fireman, mailman, and doctor. The material lends itself to reading, language arts, and social studies, for the primary grades. ($12.00 per set of 4; $3.00 single strip.)

"Animal Friends" is adapted to needs of the younger child. *Grey Squirrel, Shep the Farm Dog, Black Bear Twins, Three Little Kittens*, and other animal friends can be used to motivate interest in a number of projects. There are suggested activities and review questions included on each strip. For primary grades. ($24.00 per set of 8; $3.00 single strip.)

## Filmstrip Reference Sheets

**Filmstrip Reference Sheets No. 1 and No. 2 are still available. If you would like a copy of one sheet or both, send a stamped, addressed envelope to Dr. Irene F. Cypher, Editorial Department, *The Instructor*, Dansville, N.Y., specifying which you want.**

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# From the OTHER SIDE of the FENCE

## *A Parent's Point of View*

EDITORIAL COMMENT: The author, a former teacher with a background of fourteen years' experience, retired in the fall of 1952 to have "a full-time fling at homemaking" with her husband and four children.

Now living on Okinawa, she finds that when the children return from school with their stories of classmates, playground experiences, assignments, and teachers, she "sees the school through new eyes."

### A Satisfied Customer

I HOPE this April will give us as many excuses to climb the hills behind the house as we had last year. The children were preparing for a May Day flower show. They had demonstrations and practice lessons in flower arranging through the entire month of April.

The first lessons were so much fun that the whole neighborhood got into the act. And did our house ever have its beauty spots! Introductory lessons were called, "What Can We Do with Nothing?"

The teacher assumed that not every child would have a flower garden or a supply of vases, so taught the class that satisfying and even dramatic arrangements are possible with weeds, leaves, bare branches, or wild flowers. When a child learns to add glamour to makeshift containers, the bowls and vases in his mother's cupboards will seem dull and lacking in challenge.

Children spilled water on our dining room table and trampled leaves from one end of the house to the other, but they worked until they made frying pans, sea shells, ice-cube trays, and tin cans into effective holders for their displays.

Toward the middle of the month lessons involved the use of actual flowers. Rules were established for height of arrangements, number of flowers used, and so on. The children were very serious over these rules, but perhaps none were quite so serious as my friend's eight-year-old Terry. He was told that an odd number of flowers is more pleasing to the eye than is an even number. On the morning of the show, the teacher found him in tears. Answering her question, he cried, "I count them, and I count them. One time they come out odd, and the next time even. I don't know how many there are!"

Poor Terry was working with an enormous bunch of sweet peas!

### Come to Think of It

This week the fifth-graders had a lesson in letter writing. It was one of those satisfying and complete lessons where the children received instructions, wrote the letters, and actually mailed them. Niccole brought home the first draft of her letter, and I know her grandparents will be as pleased with it as her daddy and I were. The great difference between this letter and what she would have done a year ago is that this letter looked like something. The page was neat and her handwriting is taking on an appearance of maturity.

The story of the big change for the better in her written work is rather interesting. Last year, we were ashamed of everything that she wrote. Papers were erased, smudged, and scribbled until they were scarcely legible. We wouldn't let her write with ink until she could learn to use a pencil. They seemed to have the same notion at school regarding the use of ink.

Early last summer a Harvard professor was doing some research work over here. One evening he was a guest in our home, and noticed our child's unsightly writing. The next day he sent her a gift—a fountain pen. To us he sent a note which read, "The child who has a nice pen with which to write learns to take more pride in her work."

### A Pat on the Back

The music teacher at the school has worked with the local radio station on details of a children's program which is presented once each week. The children are given the happy experience of going to the studio, where a tape recording is made of their program. The recorded material is held for several days, so that the children also get to sit at home and hear themselves in the show. Printed notices go to parents whose children appear in these programs to remind them to listen when the big moment comes.

Last week, Pete was interviewed on a quiz program. Those were a few minutes of radio we'll never forget.

### Make the Shoe Fit

Easter, or the spring holiday, usually calls for a class party. Mothers are glad to help, but I think most of us feel the same way. We like to help with a party that is being *planned* by someone. The someone may be either a student committee, the teacher, or another mother. We didn't say much, but in our minds we pretty well hit the ceiling the year a second-grade teacher sent home a note for everyone in the room to bring a dozen cookies to the class party. Nobody likes to bake for the wastebasket.

With a little planning the shoe can easily fit the size of the group. What about three committees—one for entertainment, one for refreshments, and one for clean-up?

Hope A. Diffenderfer

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## 35 MM. Slides and a Tape Recorder

(*Continued from page 6*)

16. Al and Sandra tying new shoots of a rambler to an arbor.
17. Joe and Dick testing a compost pile they had made.
18. Sue and Billy showing how to trim a barberry hedge (wearing gloves with gauntlets).
19. Fred, Cary, Ellen, and Marge transplanting seedlings they had started in cheeseboxes indoors.
20. Sandra and Helen "debudding" peonies so that the remaining flowers would be large and sturdy.

Some of the boys rode their bicycles from house to house. The rest rode in the station wagon of one of the parents or in my car.

Just to be on the safe side I used a tripod for the camera. The weather was perfect and, as the children had already practiced where they were going to stand so that the light would be right, little posing was necessary. I shot most of the pictures at 1/50 of a second with an f.8 exposure.

The suspense of waiting two weeks for the film to be developed was terrific. (Every child was in several pictures in case one or two were defective.)

The pictures arrived on a Monday morning and the club gathered in my room at noon to see them. Thrill of thrills! Our precautions and advance planning paid off. We had twenty shots we could be proud to show.

Now came the job of writing the commentary. The club president wrote an introduction on the gardens in our community. Then each member wrote about the slides he was in. The best one of each group was chosen for that slide. I made sure that each member had one slide to describe. Finally a conclusion was added telling about the work of our Nature Club and how much fun it was to belong to it.

When the first tape recording was made, each child read his description. This made it easy to time the turning of the slides, for whenever a new voice started a new slide was shown. However, the children decided that having different voices made it seem amateurish. Tryouts were made on tape and Cary was voted to have the best voice to read the entire commentary.

The whole project far surpassed our expectations. We had more invitations to give our show than we could fill. Our Nature Club made the front page of the weekly newspaper, with a picture of the club (and the sponsor). The club's biggest thrill was a request to show the pictures, and play the recording, at the high-school assembly.

When club selections were made at the close of school, forty-two boys and girls named the Nature Club as first choice. Since clubs are limited to twenty-five, the Nature Club, for the first time in its history, had the opportunity to be choosy. It's wonderful what a few pictures and a tape recording can do when you want a little publicity.


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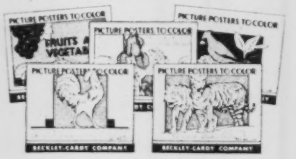


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# *Books for Children*

**REVIEWED BY Christine Gilbert**

Director of Curriculum and Public Relations, Public Schools, Manhasset, Long Island, New York

## NEW WORLD FOR NELLIE

***Written and illustrated by Rowland Emett***

Nellie, the famous railroad engine known to the readers of *Punch*, has been put into a book for American readers. The humor and imaginative detail that children love are in this book.

*All Ages* — *Harcourt, Brace & Co.; $2.00*

## SONG OF THE SUN

***By St. Francis of Assisi; illustrated by Elizabeth Orton Jones***

The illustrator has made lovely pictures for St. Francis' "Canticle of the Sun," his song of praise to God for all things by all creatures. The pictures help to create a sense of reverence and appreciation.

*Ages 4–8* — *The Macmillan Co.; $2.25*

## THE STORM BOOK

***By Charlotte Zolotow; pictures by Margaret Bloy Graham***

All the beauty, excitement, and wonder of a summer thunder shower have been captured in the text and softly colored illustrations. The book should do much to take away fear of storms.

*Ages 4–8* — *Harper & Bros.; $2.00*

## LITTLE WHITE FOOT

***By Berta and Elmer Hader***

In their latest book, this author-artist team tell the story of a field mouse who lived in the tool shed in summer and the attic in winter—that is, he did until he and his family were found in the box of Christmas tree ornaments. Pictures in color and in black and white enhance the book's charm.

*Ages 5–8* — *The Macmillan Co.; $2.25*

## THE BIGGEST BEAR

***Written and illustrated by Lynd Ward***

Little John Orchard's greatest ambition was to have the biggest bearskin in the whole valley tacked on his house, but the only bear he could find was a baby bear. However, it grew very rapidly and its presence proved so disastrous that Johnny and the bear were forced to part company.

*Ages 4–9* — *Houghton Mifflin Co.; $2.75*

## ROCKS, RIVERS AND THE CHANGING EARTH

***By Herman and Nina Schneider; illustrated by Edwin Herron***

Sectional headings indicate the wide scope of this excellent book: "The Land Torn Down," "The Sea Filled In," "The Land Built Up," and "Man and the Earth." Children can see the earth as it was a million years ago, as it is now, and as it will be a million years from now.

*Ages 9–14* — *William R. Scott, Inc.; $3.00*

## THE TREASURE TROVE OF THE SUN

***By M. Prishvin; illustrated by Feodor Rojankovsky***

This story, awarded first prize in children's literature in Russia in 1945, has many of the qualities of an old folk tale. The story concerns a brother and sister who were lost in the wild "Wandering Swamp," a treasure trove of the sun—so-called because of the rich layers of peat formed by the warm sunlight working on the decomposing plants.

*Ages 10–14* — *The Viking Press; $2.75*

## THE STORY OF INDIA

***By Jean Bothwell; illustrated by Jeanyee Wong***

This is a fine "background" book on the geography, history, customs, religion, and way of life of the people of India. Only through an understanding of the people and their mode of life can we gain an insight into India and her problems today.

*Ages 10–16* — *Harcourt, Brace & Co., $3.00*

## THE STORY OF MICROBES

***By Albert Schatz and Sarah R. Riedman; illustrated by Ida Scheib***

This book explains different varieties of microbes, how they were discovered, and how they may be utilized for good rather than being a danger to man. Written by a microbiologist and physiologist, this is an accurate and nontechnical explanation of an interesting subject.

*Ages 10–14* — *Harper & Brothers; $2.75*


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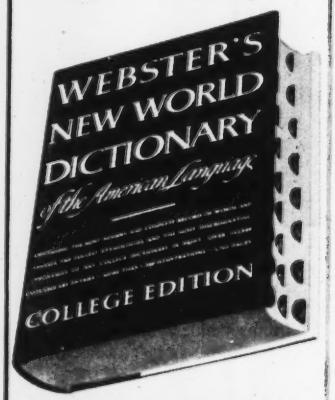


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# *Books for Teachers*


REVIEWED BY Ruth M. Northway

Elementary Principal, Central School, Springville, New York


## *School Texts*

**ALL ABOARD FOR HEALTH, BETTER HEALTH FOR YOU, and SAFEGUARDS FOR YOUR HEALTH**
***By Burkard, Chambers, and Maroney***
These three books in the "Health, Happiness, Success Series" support the idea that "good health (mental and physical) is a priceless possession." The content lends itself to discussion. *Lyons and Carnahan; $1.80 each*

**SKY LINES**
***By McKee, Harrison, McCowan, and Lehr***
Fifth reader in the "Reading for Meaning Series," the content combines factual reading with poetry, literature, travel stories, handcraft directions, and special-interest stories. Beautifully illustrated, it has a reasonable vocabulary load. *Houghton Mifflin Co.; $2.24*

**THE BASIC VOCABULARY SERIES**
**ANIMAL STORIES, "WHY" STORIES, FOLK STORIES**
***By Edward W. Dolch and Marguerite P. Dolch***
The stories in these books have been told by parents to their children for many years. Many tales are from the Old World countries. The books are written mainly in the Basic Sight Word List of 220 words, plus the 95 commonest nouns. *Garrard Press; $1.75 each; $3.90 per set*

**A BOOK ABOUT ME**
***By Edith Sherman Jay***
This kindergarten guidance workbook with its pictures and activities centered around the child will provide the teacher with useful information about each child's attitudes, likes and dislikes, fears, intellectual maturity, and so on. *Science Research Associates; $.50*

## *Professional Books*

**PAPER SCULPTURE**
***By Mary Grace Johnston***
This portfolio has been prepared for teachers and students who are interested in three-dimensional design and who like to work out their ideas with paper.
*The Davis Press, Inc., Worcester, Mass.; $3.75*

**CREATIVE DRAMATICS FOR CHILDREN**
***By Frances Caldwell Durland***
This is a manual for teachers, and others interested in learning how to help children express themselves creatively in drama. Selection of material, techniques, directing, and an analysis of stories suitable for creative dramatization are considered.
*The Antioch Press, Yellow Springs, Ohio; cloth, $2.75; paper, $1.50*

**SCHOOLS AT WORK IN 48 STATES, Bulletin 1952, No. 13**
***By Helen K. Mackintosh and others***
This booklet is filled with ideas for improving an elementary school program. Practices are organized around such topics as "In Service Educational Programs for Staff," "Teacher Participation in Curriculum Planning," "The School Program." *Federal Security Agency; $.35*

**GUIDES TO A CURRICULUM FOR MODERN LIVING**
***By Stratemeyer, McKim, and Sweet***
This booklet demonstrates the relation that must exist between an effective curriculum and the life situations faced by everyone. The sections are concerned with identification of persistent life situations, planning, and evaluating by teacher and pupil, and the responsibility of the teacher. *Columbia University; $1.25*

**DICTIONARY OF DISCARDS**
***By Frank M. Rich***
This is a check list of over eight hundred scrap items found around the home with more than eight thousand useful things one can make from them. Many scrap materials useful for school activities are indicated. *Association Press; $3.50*


Fine books for young readers

**The Duck**

**Photographs by YLLA. Words by MARGARET WISE BROWN.**

Brilliant photographs illustrate this story of a duck who went out to see the world and let the world see him. Similar in format to *The Sleepy Little Lion.* Ages 4-8. $2.50

**Big Mose**

**By KATHERINE B. SHIPPEN. Pictures by MARGARET BLOY GRAHAM.**

A tall tale about an enormous fellow who lived on the Bowery in Old New York, and accomplished fabulous feats that his friends still remember. "Excellent folklore." — Virginia Kirkus. Ages 7-11. $2.00

**The Giant Story**

**By BEATRICE SCHENK DE REGNIERS. Pictures by MAURICE SENDAK.**

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**THE STORY OF Microbes**

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# Lighting and Airing A-V Rooms

**Eva Rollinson**

SEVERAL years ago our school converted a large classroom into a room for audio-visual activities. Opaque blinds were installed, and a permanent stand to hold projection equipment was built. A stationary screen was erected at the front of the room.

A closet was enlarged to house our small but growing film and filmstrip library. Another closet housed projectors, record player, and large recorder. Additional electrical outlets were installed in convenient places.

Our new setup was very satisfactory except for two things. After thirty children had been in the room for ten or fifteen minutes the air became foul—a condition that often exists if rooms are not properly aired.

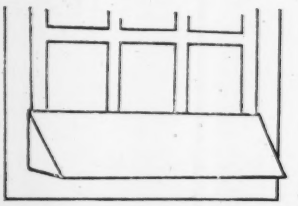
Our second difficulty was that the room was so dark that little children who needed to leave had trouble finding their way to the door. There was always the danger, too, that they would trip over a wire.

One of our projector boys suggested a simple solution for both problems. He built an experimental model for one window, and the other boys helped him completely equip the room. His model consisted of a slanted board and two sides that could be fastened to the bottom of the window frame. When the window was raised slightly, the air did not blow on anyone and light was reflected on the floor.

The boxes can be easily made of soft pine or plywood and painted black. Make them wide enough to attach to the window casing. Otherwise some child will be sitting in a draft.

For the long wall directly opposite the windows, the boys made four similar boxes, with backs, and lined them with a double thickness of aluminum foil. They wired them with fluorescent lamps and attached them to the wall just above the baseboard. One caution when making these boxes—decide on the length of fluorescent tubes first, get your fixtures, and make your boxes to fit.

Our ventilating and lighting system has proved so popular that the neighboring schools have copied it. Now, we're passing it on to you.

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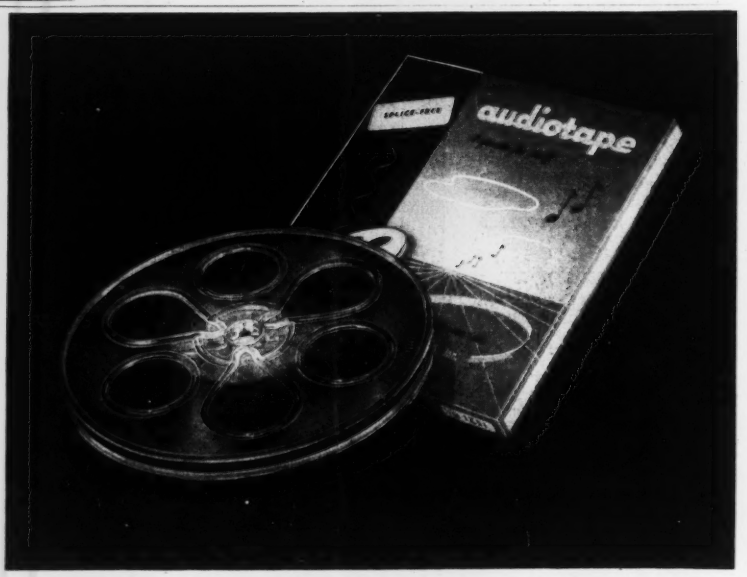


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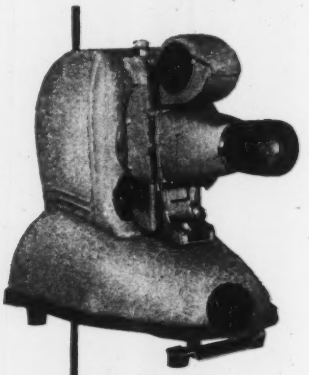
# *BREAKFAST TIME*

**These baby robins have been waiting impatiently for their mother to come with their breakfast of juicy worms. Now she has arrived and three hungry mouths are open wide.**

**The man who took this picture saw the nest of baby robins just outside his bedroom window. He waited one morning with his camera till Mother Robin came to the nest.**

# HOW TO INCREASE THE UTILIZATION OF YOUR FILMSTRIP PROJECTOR



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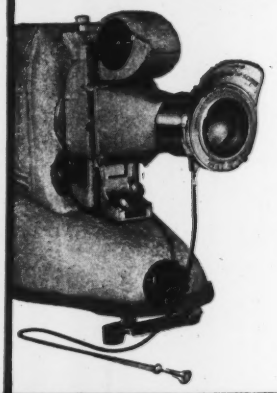

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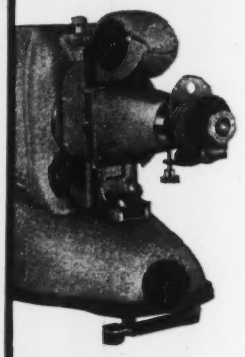

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# Fifty Years Ago
## in the
## Normal Instructor

On April 19 and 20, 1903, the world was shocked by the Kishinev massacre of Jews in Russia. Hundreds were wounded, forty-seven slain, 700 homes destroyed, and 600 stores looted. How quickly history repeats itself.

★

*"A teacher instructing her class explained that one could only subtract or add like numbers or things.*

*"A little girl asked, 'Teacher, can't you take six peaches from four trees?'"*

★

"A handsome watch with character could be yours for selling twenty cases of everlasting perfumery at .05 each."

★

*In the section on arithmetic questions for teachers preparing for the Normal certificate: "A bushel measure and a peck measure are the same shape. Find the ratio of their height."*

*EDITORIAL NOTE: The problem was explained below. One simply takes the cube root of the cubic inches in volume of each measure, 2150.42 and 537.605. Then the larger answer, 12.90, is divided into the smaller, 8.13, to get the ratio, 100 to 63, the correct answer. Could you have done it? We couldn't, or any other problem on the page.*

★

"The magic curler, ladies, is what will please you. Makes a perfect curl in ten to fifteen minutes without heat, delay, pain, or inconvenience."

★

*"A composition on the days of the week that typifies a lazy mind: Monday father and I killed a bear, and there was meat enough to last over Tuesday, Wednesday, Thursday, Friday, Saturday, and Sunday."*

★

From April Nature Questions: "Did you ever wonder what makes a tree blossom or a bird so beautiful? They are obedient to God; they have no wills and wishes of their own."

★

*"Friends and neighbors of your school will be glad to help equip a room where teachers can gain a brief rest. They need only purchase 18 cans of our Baking Powder and we will ship you this handsome rocker free and freight paid."*

*A Message from*

## Charlotte Whitton

*Mayor of Ottawa*
*Canada*

# Craftsmen of Our Heritage

WHAT is the purpose of education? Echo answers in the inspired simplicity of Ruskin's: "To make your children capable of honesty is the beginning of education." This is food for thought. As the President of the University of Toronto has stated, we produce too many students who "may know little, if anything, of the law of men, while they are well versed in the law of things."

Education surely is the conservation of all the knowledge and wisdom of the past, its enrichment in the present, and its transmission unimpaired into the future. And its purpose? Simply the production of character. Truly did Disraeli maintain when supporting Britain's first compulsory education at public cost, that "upon the education of this country the fate of this country depends."

**Four cornerstones there have been of our way of life—the home, the church, free and ordered government, and education unfettered by prejudice or propaganda. Those in whose care rest these great traditions and institutions stand sentries to our past and future—parents, clergy, statesmen, and teachers at all ranks.**

In today's society, the teacher has the overwhelming responsibility of guiding the ongoing generation for a great portion of its formative years. With the teacher rests instruction of the mind, training in the crafts and skills, and inculcation of the principles of decent behaviour and the ethics of sound, courageous morality in a day when it is deemed smart to be slippery. **A good teacher can salvage a shadowed life from an unstable, unsavoury home; a poor, a cynical, a prejudiced teacher can render of slight avail the finest care of home or clergy.**

How great the common heritage of the peoples of the British Commonwealth and of the United States! And too few seem to realize how precarious is its poising in the turbulent seas of our tossing western culture.

In the British Commonwealth and the United States live peoples of free and democratic traditions, but they are fewer in numbers than the population of the U.S.S.R., and barely half as many as those of India or China. Canada itself is so vast that it comes as a shock to realize that its entire population equals roughly only that of the State of New York or just a little more than that of Greater New York and Greater Chicago combined.

**Probably no two peoples in recorded history ever shared a greater heritage, a more overwhelming future, than Canada and the United States, possessing together almost an entire continent. Though of separate sovereignties, they spring of a common tradition and culture, of which both alike are passionately proud.**

Your textbooks, like ours, begin their story of the long, slow, and unremitting struggle of our peoples to a free and responsible government and equality of opportunity far back in the family, clan, and tribal groupings of the "moots" of Britain. The story moves on down through the Norman Conquest, Magna Carta, the great Tudors, the stern cleansing of Cromwell, the Bill of Rights, and the upsurging of free men in your War of Independence.

In the strength of such beliefs, the courage to follow them, in the fidelity to fight for them has lain our powerful past and unfolds our mightier future. **Together we stand on guard for the faith that is in us—the clergy in the church, the leaders and administrators in government, the fighting men in arms, the parents at the door of the home, the teachers at the portal of the school—surely all a goodly company of free servants of our free society!**

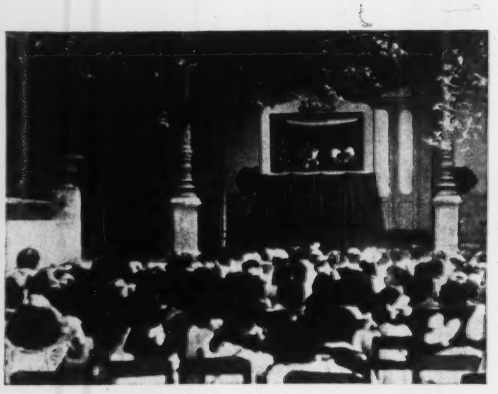
Charlotte Whitton

# THE KINDERGARTEN CHILD

## *In Mexico*

**Lillian Logan**

*Director of Preschool Department and Professor of Education, Union College, Lincoln, Nebraska*



"BUT I always thought Mexicans wore big hats and blankets! These boys and girls dress the way we do!"

These, and similar expressions of surprise, came from a group of kindergarten children seriously engaged in looking at pictures of Mexican children carrying on various activities of the curriculum in the *jardín de niños*, as the Mexican kindergartens are called. (*See photo of Mexican children watching a puppet show.*)

After spending several months studying kindergartens in Mexico, I was eager to share my experiences with the boys and girls in the campus kindergarten. I had not, however, anticipated more than a casual interest.

The many questions asked by the children about Mexico indicated sufficient interest to warrant clarification of concepts and extension of information. Among their questions were these:

1. What do Mexican children do in the kindergarten?
2. What activities do they enjoy most?
3. What sort of homes do they live in?
4. What do they eat?
5. Do they sing songs and play games?
6. How do Mexican children celebrate a holiday?
7. How could we celebrate a *fiesta* in the kindergarten?

From viewing the pictures I had taken in the Mexican kindergartens, the children were able to answer many of their questions themselves. They discovered that activities carried on in the *jardín* were in many respects similar to their own. They saw boys and girls playing outdoors on apparatus, gardening, harvesting crops, manipulating materials, and constructing buildings and toys from blocks of various sizes. They saw children resting on *petates* (mats made from palm) under the trees, and eating gelatin dessert or *heladas* (ice cream). They also saw them playing in rhythm bands, singing, and dancing.

They were fascinated to see the Mexican children paint huge murals outdoors, using brushes and finger paints. They saw several hundred children dancing regional dances. They learned to their amazement that some kindergartens enroll as many as seven or eight hundred children.

They observed children modeling clay, sewing, and cooking. From the concentration of the children watching the puppet shows, they could see the great interest in puppetry and dramatization. And they discovered that the costumes which they had associated with Mexican children were reserved for a holiday or *fiesta*.

Art objects which I had collected in Mexico served to stimulate interest and extend information. Using clay, paints, and seeds, the children experimented with Mexican motifs and designs.

Musical instruments purchased in Mexico, including *maracas* (gourds) and castanets, motivated creative experimentation with instrumentation of Mexican folk songs.

A student teacher, who had spent several years in Latin America *(Continued on page 94)*

### *Red Robin*

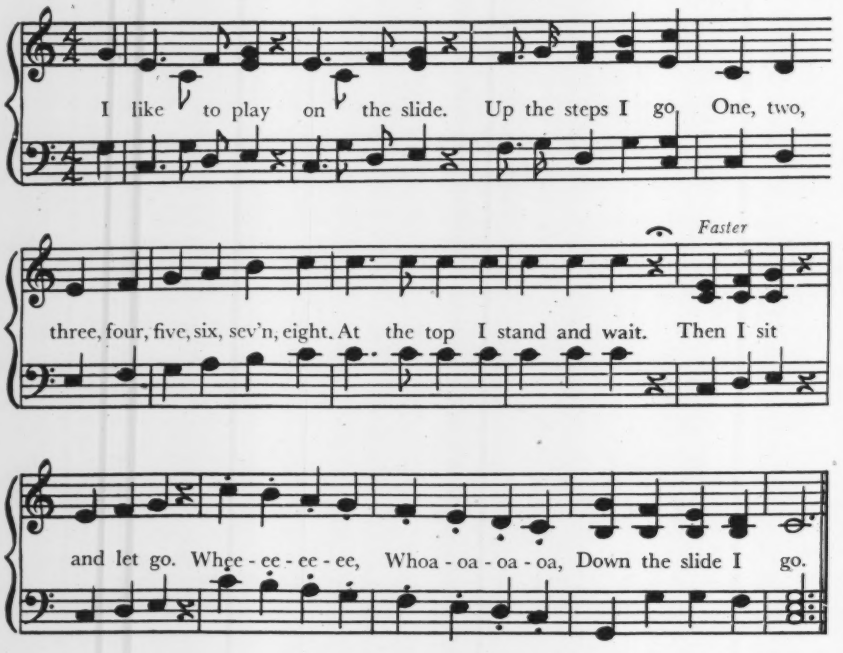
*I sat in the window*
*Real quiet and saw*
*A little red robin*
*With a yellow straw.*

*She went off a-flying,*
*Just where I couldn't see;*
*I guess she is building*
*Her home in a tree.*

Ruth Everding Libbey

## *On the Slide*

*FERN E. WEBBER, Kindergarten Teacher, Stephen Foster School, Bellflower, California*


I like to play on the slide. Up the steps I go, One, two,
Faster
three, four, five, six, sev'n, eight. At the top I stand and wait. Then I sit
and let go. Whee - ee - ee - ee, Whoa - oa - oa - oa, Down the slide I go.

***On the Slide*** is a scale song for children in kindergarten through third grade.

Hand motions accompany the song to emphasize the note gradations. The numbers one through eight should be indicated by one hand held flat as it motions toward the eight steps to climb up the slide.

The hand is held upright for "At the top I stand and wait."

The hand doubles into a fist for "Then I sit and let go."

On "Whee, Whoa," the hand opens flat again and points down while last line is sung.

For visual interest, the steps may be drawn on the blackboard, and the teacher's hand may climb up the steps.

For variety, the xylophone (or tone blocks) may be placed upright against the back of a chair. Then, of course, when you climb the steps and slide down, you go up the xylophone and down again, thus having an audio-visual effect.

A real-experience application may be had when the children actually use the playground slide, each child singing the song as he takes a turn on the slide.

# RECOGNIZING NOUNS AND VERBS

Lucy L. Culpepper

Read each of the questions carefully. Draw a line from the question to the picture which best answers it.

| | | |
|---|---|---|
| | Who mews? | |
| | Who crawls? | |
| | Who moos? | |
| | Who flies? | |
| | Who swims? | |
| | Who quacks? | |
| | Who cries? | |
| | Who barks? | |

Look at each of the drawings below. Then draw a line under the word that best describes the drawing.

| | | |
|---|---|---|
| | is a girl<br>is a toy<br>is a boy | can walk<br>can swim<br>can speak |
| | is a game<br>is an apple<br>is a baby | are purple<br>are blue<br>are green |
| | can swim<br>can talk<br>can fly | is to wear<br>is to eat<br>is to climb |
| | can talk<br>can sing<br>can swim | is a ball<br>is a toy<br>is a baby |

# How Soil Is Made

**ETHEL MAC DERMAND**

*Teacher, First Grade, Hilton Central School, Hilton, New York*

ON ONE of our early spring field trips, the first-grade children noticed several dandelions in bloom. Interest was created when they observed that one dandelion was much bigger than the others. Several children asked questions about this difference in size, and this was the beginning of our unit on soil.

The pupils decided that the best way to answer their questions was to:

1. Take field trips to gardens, woods, and clay and sand banks.
2. Read stories.
3. Find pictures.
4. View films and filmstrips.
5. Grow seeds in different kinds of soil.
6. Experiment with soils of several types.

Committees were formed by the children and the function and topic for each were thoroughly discussed. The topics included:

1. What are the kinds of soil?
2. What makes soil?
3. How does water turn rocks into soil?
4. How does wind help to make soil?
5. How do plants and animals help to make soil?

### Observations

*A. Kinds of soil.*

1. Clay feels smooth, holds together when damp, and the grains are small and fine. The children can mold objects from it.
2. Sand is easy to play with and the grains are large, coarse, and shiny. It does not hold together even when wet.
3. Garden soil makes hands and clothes dirty. Mud pies made from it hold together better than sand pies but fall apart more easily than clay pies. The grains of soil are finer than sand and coarser than clay.
4. Black muck soil makes our hands and clothes dirty too. There are decayed leaves and wood in it. The soil looks black when it's wet, and it makes good mud pies.

*B. What makes soil?*

Most soil comes from rocks. This puzzled the children because some rocks are almost too hard to break. From viewing books, movies, and filmstrips, they discovered that water and wind help to rub, grind, crack, pound, push, and break rocks into soil. The heat of the sun also helps in this process.

1. Water turns rocks into soil by rolling them against each other. This action makes them smooth and polished. In time, grains of sand (from sandstone) are formed.

On one field trip, the children observed the waves on the lake. They could see how their movement could eventually break up big and small rocks. The children saw piles of small stones where big rocks once stood. In stories, they learned that pebbles and sand were once rocks.

Freezing water also helps to break rocks. When rain falls into hollow places in rocks, and later freezes into ice, the pressure of the ice often splits rocks into smaller pieces.

As an experiment, one committee put pieces of brick in a jar with some water. They took turns shaking the jar. They were able to show that the sharp edges of the brick became smoother, and that a fine sediment settled in the bottom of the jar.

2. Wind makes soil as it blows sand and soil against rocks. This wears away rocks. The wind usually carries dust and sand, and it makes the sand dunes at the edge of the lake. The boats on the lake become dusty from soil carried by the wind. The pieces of rock which the wind wears off are small, fine bits of soil. Wind wears away hard rocks much slower than softer rocks.
3. Plants and animals help to make soil when they die and decay.

### Integration

*A. Science.*

1. Field trips were taken to lake shore, near-by creek, stone quarry, museum, and so on.
2. Different soils (sand, clay, muck and garden) were collected.
3. Samples of each soil were placed on paper. Then, the children examined the differences by looking through a magnifying glass.
4. Stones of various sizes and shapes were collected and sorted according to hard and soft types. The children judged the softness of a stone by the ease with which it could be scratched. By comparing stones from lake and creek, the children observed that creek stones were more smoothly rounded, not jagged and irregular.
5. By rubbing a hard stone against a soft one, the children could see the soil particles formed. Sandstone yields sand, shale stone makes clay soil, and only a few particles could be seen from the granite piece because it was so hard. From this experiment, the children could see how long it takes to make soil in any quantity.
6. One group tried crushing shale rock in a cloth bag. (The bag is a safety precaution against flying pieces of rock.)
7. The children planted bean seeds in different kinds of soil. Then they observed, discussed, and kept records of the beans' growth.

*B. Language.*

1. The children orally reported on material to go into their class book or on wall charts.
2. They discussed their observations on field trips, experiments, or class activities.
3. Plans were made for trips.
4. The children evaluated their field trips.
5. They dictated the thank-you notes to be sent to persons whose places we had visited.

*C. Arts and crafts.*

1. Sketches were made to tell the story of what was observed.
2. Collections were mounted and arranged.
3. A diorama of a lake, shore, and woods, showing stones, water, and sand dunes, was constructed.
4. Flower and abstract designs of crushed stone were glued on cardboard.
5. Silhouettes cut from black paper, showing activities, observations, and findings, were pasted on cellophane to make slides. Some clear glass slides were coated on one side with lacquer, and the designs were carefully traced on the opposite side.

*D. Arithmetic.*

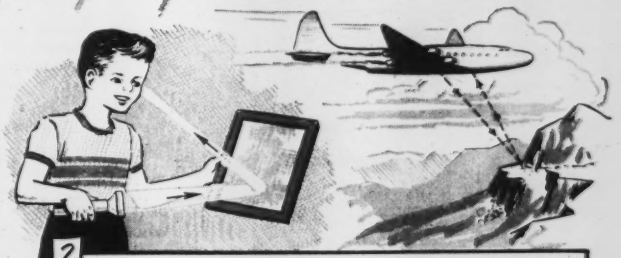
1. Stones were counted and sorted. *(Continued on page 91)*

# RADAR

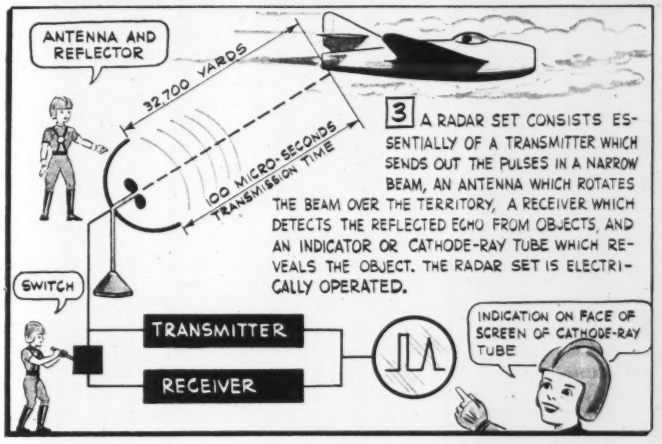
RA = RADIO
D = DETECTION OR DIRECTION FINDING
A = AND
R = RANGING

JAMES PALMER

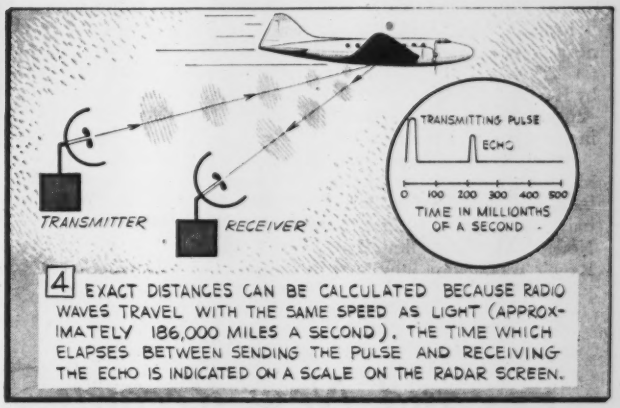
1 HOW CAN A MODERN CAPTAIN STEER HIS VESSEL THROUGH DENSE FOG AND AVOID HITTING UNSEEN SHIPS, ICEBERGS, AND SO ON? THE ANSWER IS *RADAR!*



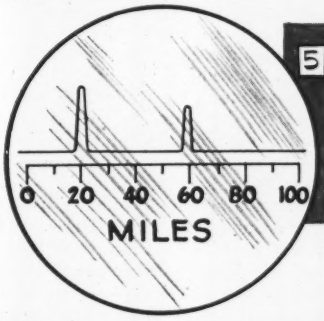
2 JUST AS A RAY OF LIGHT WILL BOUNCE OFF A MIRROR, SO RADIO WAVES WILL BOUNCE OFF MOST OBJECTS. RADAR USES VERY SHORT RADIO WAVES WHICH ARE NOT AFFECTED BY ATMOSPHERIC CONDITIONS. IT WORKS EQUALLY WELL IN DAYLIGHT OR IN DARKNESS.




3 A RADAR SET CONSISTS ESSENTIALLY OF A TRANSMITTER WHICH SENDS OUT THE PULSES IN A NARROW BEAM, AN ANTENNA WHICH ROTATES THE BEAM OVER THE TERRITORY, A RECEIVER WHICH DETECTS THE REFLECTED ECHO FROM OBJECTS, AND AN INDICATOR OR CATHODE-RAY TUBE WHICH REVEALS THE OBJECT. THE RADAR SET IS ELECTRICALLY OPERATED.




4 EXACT DISTANCES CAN BE CALCULATED BECAUSE RADIO WAVES TRAVEL WITH THE SAME SPEED AS LIGHT (APPROXIMATELY 186,000 MILES A SECOND). THE TIME WHICH ELAPSES BETWEEN SENDING THE PULSE AND RECEIVING THE ECHO IS INDICATED ON A SCALE ON THE RADAR SCREEN.




5 INSTEAD OF HAVING THE SCALE READ IN "MILLIONTHS OF A SECOND" WE CAN HAVE IT READ IN "MILES." HERE IS HOW TWO PLANES, 20 AND 60 MILES AWAY, WOULD LOOK ON A RADAR SCREEN.

DETECTING METEORS
PINPOINT BOMBING FROM ABOVE CLOUDS
ACQUIRING INFORMATION ABOUT BIRDS
FORECASTING WEATHER
AVOIDING COLLISIONS AT SEA
POLICE CHECKING THE SPEED OF PASSING AUTOMOBILES

6 RADAR PROVED ITS USEFULNESS IN PINPOINT BOMBING DURING WORLD WAR II. AT PRESENT IT IS PROVIDING SAFE NAVIGATION FOR SHIPS AND AIRPLANES; AND IT IS USED TO ACQUIRE INFORMATION ABOUT THE FLIGHT OF BIRDS, TO DETECT METEORS, FORECAST WEATHER, SURVEY AND MAP TERRITORY, AND MEASURE THE SPEED OF AUTOMOBILES.

*Series prepared in consultation with Dr. Henry Gould, State Teachers College, Brockport, N.Y.*

# Talking Over

## ---the Cover Picture

HARRIET GARRELS

*Specialist in Art,*
*Elementary Schools,*
*Washington, D.C.*

WE ALL love this sweet little girl. So did Renoir. Because he expressed his tenderness so perfectly in paint, many people have felt that Margot is the very spirit of innocent happy childhood.

Mlle. Margot Bérard lived in a chateau near Dieppe, France, with her parents and sister Thérèse. All had their portraits painted by Renoir because M. Alfred Bérard, who was Ambassador of France, was also one of the first to admire Renoir's work.

When Renoir painted this sensitive portrait, his brush caressed the canvas. See how the baby face is framed by a halo of the softest hair, which almost melts into the background. Notice Margot's flowerlike pink cheeks. Renoir was always interested in the problem of portraying light on skin. He chose models whose skin "took the light."

When as a youth he painted china, Renoir admired the pure transparent colors. No exquisite porcelain could be finer than *la petite Margot's* skin. For it, the artist used several thin layers of transparent glaze instead of a thick paint mixture.

Did he draw strong outlines and then fill in with paint? Why did he prefer soft blurred edges? Which of the two gives a feeling that the sitter is surrounded by air and sunlight?

Does Margot look as though she has been sitting still a long time? Renoir always allowed children to talk and move around as he painted. Probably that is why Margot looks as though she has just stopped playing. How does her hair help to create that impression? What do her rosy cheeks and parted lips suggest?

Is she looking at us or at something far away? What color are her beautiful clear eyes? Are they large or small? Very young children's eyes always seem very wide open and large. How old does Margot appear to be?

If you look very closely at the upper left-hand corner of the picture you will find "Renoir 79." That means he painted it in 1879.

Does the background seem hard or soft, smooth or uneven? It is like a knitted fabric. Since *tricot* is the French word for knit, Renoir called his brushwork *tricotage*.

For the background did he choose a bright or dull color? Is it light or dark? Why did he select rich warm red-brown? What colors are Margot's clothes? All the neutral and quiet colors make the fair-skinned child show up well.

The white pinafore and collar reflect light toward Margot's face. Is the brushwork of the pinafore smoother or rougher than the soft skin? Notice the white collar, which is still rougher. Is it velvet or fur?

What kind of little girl does Margot seem to be—gentle, mischievous, spoiled, healthy, or serious?

Renoir once said, "A picture ought to be a lovable thing, joyous and pretty, yes, pretty." His painting "La Petite Margot Bérard" is a perfect expression of these words.

### The Artist

Pierre Auguste Renoir was born in Limoges, France, in 1841, but grew up in Paris. When he was scolded for drawing pictures in his copybook at school, his parents were not worried for they knew that meant that he would be able to earn a living decorating china.

So he went to work in a porcelain factory painting figures and flowers on china and later decorating fans with copies of the paintings of Watteau and Boucher. Young Auguste saved his earnings to study art. He entered the studio of *(Continued on page 85)*

# ---and New Records

ELVA S. DANIELS

*Supervisor of Music,*
*Public Schools,*
*Swarthmore, Pennsylvania*

APRIL is a welcome month for with it our thoughts turn to spring and outdoor activities. Perhaps your school is planning its annual May Day festivities, and you're looking for an inspiration that will relieve the monotony of the same old dances performed by the same grades.

If you like the idea, and teach a primary grade, *My Playful Scarf* will help you (CRG 1019, 78 rpm, $1.15). This recording is chock full of *music* for activity with some directions, allowing for and motivating actions which are truly creative. Naturally, each child will need a scarf, and if you cannot afford to buy a few yards of cheesecloth and dye it in varying colors, you can always ask each child to bring a scarf from home. (Of course, a filmy, chiffon-type material is best.) Some of the ideas on the record include floating clouds, galloping cowboys, waves on the ocean, sailors marching, dollies rocked to sleep, a king strutting proudly to his throne, a pirate, and a butterfly. Perhaps your boys and girls will have special preferences, and one group may be moving about while another group waits its turn and catches a breath. You will be surprised at how many ideas the children will have—and you may even end up by doing everything completely original. Whether you use *My Playful Scarf* as *your* May Day activity, or merely as a springboard, you are bound to feel satisfied with the results.

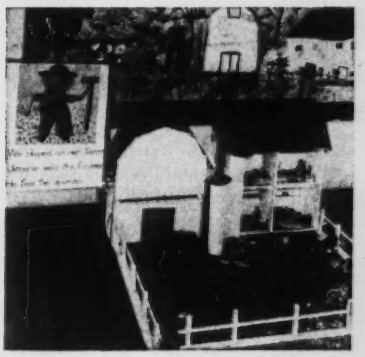
Square-dance music is so catchy and toe-tapping that it's a pity to use it only when a class has learned (or is learning) the correct square-dance steps. Try a new record that can lead to creative square dancing. *Square Dances for Children* (Columbia MJV 147, 78 rpm, $1.00) rollicks through four dances with a few directions, but plays lots of rhythmic music allowing for improvisations.

One of the cleverest, yet most elementary, is *Yankee Doodle Square Dance*, where the directions mention putting a feather in your cap (if you have no feather, anything will do), choosing a partner, marching around her with a flag, and saluting your "honey" with some chocolate candy.

Another dance that is quite unusual is "Indian Buffalo Dance" in which the music is a strange mixture of "country" music plus Indian tom-toms. Ten little Indians follow their chief as they hunt buffalo, the squaws come out of the wigwam, the buffalo is sighted, and the frightened (?) squaws retreat, the buffalo is killed, cooked, and eaten. In each case, there is a generous chunk of music following the announced idea. Here is a good way to get some Indians into your May Day celebration! The record also includes *Two by Two* and *Do a Little Square Dance*.

Do you enjoy the pleasant and relaxed singing manner of Josef Marais and Miranda? You can have them (on a record) at your May Day. *Dance and Whistle* is a new participation record (Columbia MJV 151, 78 rpm, $1.00) featuring these two singing stars. The first song tells about "I like a boy who can dance," and as you might expect, the word "dance" becomes "ride *(Continued on page 84)*

# Slow Learners *like to learn about food*



Farms and dollhouses are popular classroom equipment everywhere. This photo is used through the courtesy of the Board of Education of Los Angeles.

## FROM FARM TO TABLE

*Helen Brown*
Teacher, Tilton School, Haverhill, Massachusetts

THIS little play was the culmination of a series of units. Correlation between each unit and the play is indicated by the division into acts. Act I ties in with the farm unit, for which we built a barn and silo, grape arbor, house, poultry houses, cow pasture, and truck garden. The nutrition unit is also included in Act I. We built a Basic Seven train with engine and seven freight cars containing the seven basic foods.

Act II features the playhouse unit. We built four-room houses from orange crates; decorated the interior, using paper the children designed; covered the exterior with "clapboards" and the roof with "shingles." We also made some of the furniture. In the play, the Housewives telephoned from one of these playhouses to the other.

In connection with the hostess unit, featured in Act III, the girls made and decorated table mats and a centerpiece, and cut pictures of foods from food charts. They wore appropriate clothes for entertaining at lunch, welcomed the guests, seated them, and served them with a three-course meal.

The children enjoyed doing the work; gained an insight into the work done on farms; added to their knowledge of what foods we eat, and how to buy them; and gained experience in the art of entertaining and being entertained.

### THE PLAY

#### Act I

TRUCK GARDENER—
I've made my garden ready
And planted seeds with care;
I'll weed and hoe all summer
To raise winter's tasty fare.

FRUIT GROWER (*to Helper*)—
James, my helper you must be.
We'll spray and sort the fruit.
We'll choose the best for market,
The most critical taste to suit.

DAIRY FARMER—
I am a dairy farmer;
My good cows give us milk.
Milk will help us grow to be
Tall and strong and fine as silk.

POULTRY FARMER—
I am a poultry farmer;
I raise hens from baby chicks;
They lay eggs by the dozen
When fed the proper mix.

TRUCK GARDENER—
What say we four co-operate
And rig a Basic Train?
We'll fill the seven freight cars up
With garden truck, milk, and grain.

#### Act II

(*Housewives telephoning.*)

SHIRLEY (*to Josephine*)—
Neighbor, the Basic Seven's in;
Have you planned your menus right?
Then let's rush to get our baskets
And view this precious sight.

(*Shirley and Josephine meet; each carries a basket.*)

JOSEPHINE—
My husband is a fussy man
Who won't eat what he should.
So I buy Basic Seven foods
And tell him they taste good.

SHIRLEY—
My husband leaves it all to me;
He eats what I prepare.
He always says my food is good—
An excellent bill of fare.

(*Claudette and Irene enter with their baskets.*)

CLAUDETTE—
Hi, Neighbors! May we go along
To see what we can buy?
These farmers have a good show,
So their foods we should try.

(*All fill baskets.*)

IRENE—
My market basket I have filled.
Now I must homeward go
To cook a meal both good to taste
And good to make us grow.

#### Act III

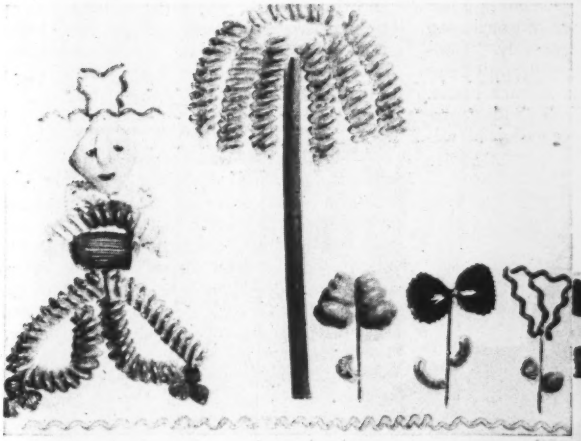
(*Housewives at Nancy's house.*)

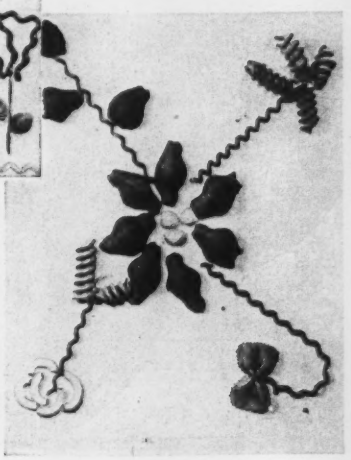
ANNETTE—
I wash and dress most carefully
When I prepare to cook;
I like to wear a wash dress
And an appetizing look.

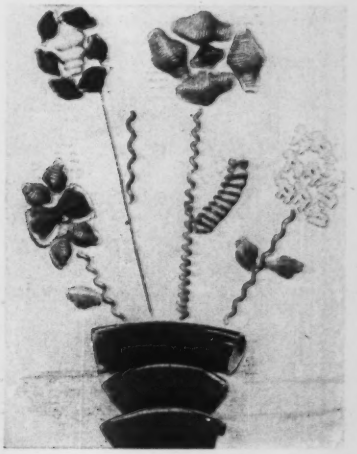
*(Continued on page 77)*

## MACARONI IN DESIGN

*Thelma Rommes*
Teacher, Fifth Grade, Harding School, Carnegie, Pennsylvania







Each child brings in the different kinds of macaroni his mother has at home, and later trades with the other children. On a piece of cardboard or oak tag, each child places macaroni to form a design. (Suggest one or two large objects surrounded by smaller related ones.) Fasten the macaroni pieces with cement. If the design is not finished at one time, an envelope can be provided for the loose pieces. The designs can be painted in bright contrasting colors, with appropriate-sized brushes.

# What Hard Water Is

*MARY LOU STEPHENS*

## *A Science Unit for Middle and Upper Grades with Directions for Making a Model of a Water Softener*

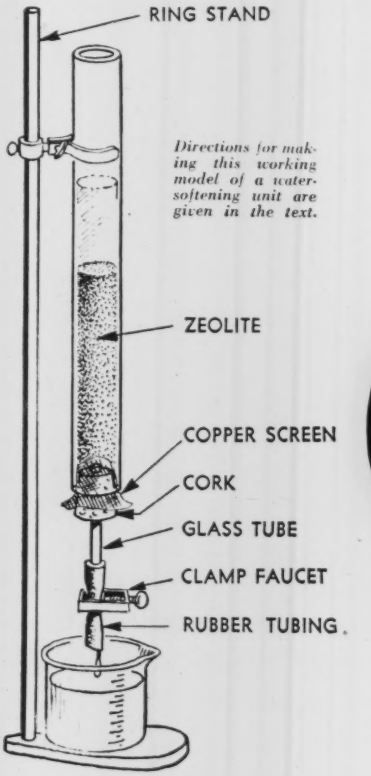
WE WASH with water, our food is cooked in water, and drinking water has an important place in our diet. The study of hard water, therefore, is not an abstract one, for it serves to correlate many facts that children unconsciously observe every day, such as the ring around the bathtub and floating soap curd.

First of all, suggest that the children do some research on hard water, in encyclopedias and science textbooks. In a short while they will have answers to these questions and many others: What minerals make water hard? How do these minerals become dissolved in water? What's the difference between "temporary" and "permanent" hard water? What damage does hard water do? What can be done to make hard water "soft"?

### *Make a Water Softener*

If you are going to test the difference between hard and soft water in the classroom, it will be a good idea to make a working model of a water softener. You will need a glass tube or length of pipe about one and one-half inches in diameter and about two feet long. Close the bottom of the tube or pipe with a drilled cork or a one-hole rubber stopper through which a glass tube has been inserted. Before putting in the stopper, place a piece of copper screen on top of the cork. This will prevent the zeolite, a water-softening agent, from falling out through the tube.

Attach a short piece of rubber tubing with a pinchcock fastened near its end to the glass tubing which hangs from the stopper. This is your faucet.




*Directions for making this working model of a water-softening unit are given in the text.*

Close the faucet and fill the tube nearly full with water. Sprinkle zeolite (which you can secure from most water-softener dealers) into the tube until it is three-quarters full. (Filling the column with water first prevents air bubbles from forming in the zeolite. Now clamp the glass or pipe column to a ring stand so that it stands upright.

To operate the miniature water softener, pour in hard water at the top. The water which flows out the faucet at the bottom will be completely soft.

Just as in a real water softener, the zeolite in your tube will eventually become so covered with mineral deposits that it will no longer soften the water. When this happens, collect the zeolite in a quart mason jar or similar container. Pour off the excess water and add two cups of water that has been saturated with table salt. Let this stand about two or three hours with an occasional stirring.

At the end of the allotted time, pour off the brine and rinse the zeolite with tap water. Repeat the rinsing until the water runs off soft. Return the zeolite to the column as described before.

### *Test for Hard Water*

For this experiment you will need tincture of green soap, or similar liquid soap used in the school lavatories, two or more four-ounce medicine bottles, and a straight-tipped medicine dropper.

Fill one of the bottles with hard water and the other with soft water, to the one-quarter mark. Add one drop of tincture of green soap to each bottle and shake vigorously. Continue adding soap and shaking well until there is a collar of suds on the water in each bottle. Each drop of soap added to make suds represents one grain of hardness per gallon of water. If you need to use several drops of soap, the water contains several grains of minerals. In completely soft water, one drop of soap will do the job, giving high, lasting suds, and leaving the water clear.

The hard water will be clouded with soap curd. Lasting suds will not be formed until all the minerals have been gathered into curds by the fatty acids in the soap. Hard water that is not softened can waste as much as three out of every four boxes of soap used.

### *Feel Hard-Water Curd*

Using a mild brand of hand soap, allow the children to wash their hands in hard water. Follow with a thorough rinsing. Now suggest that they run their fingers together. The sticky feeling is caused by the hard water curd. This curd will not only leave a gray film on clothing but cause it to wear out before it should. The curd also makes a lodging place for dangerous bacteria which cause skin infections.

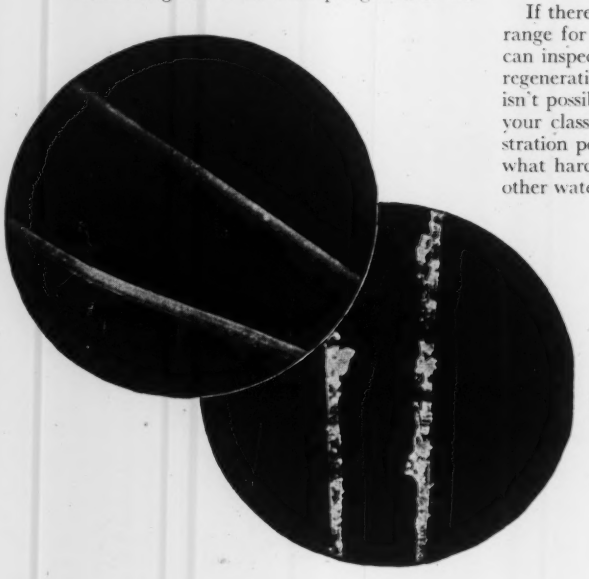
Now have the children wash their hands with soap and the water which has passed through the water softener. Notice the smooth, soft feeling.

You may wish to collect hard-water scale. Boil both hard and soft water in beakers or heat-resistant glasses set in a water bath until all the water has evaporated. A water bath can be made by filling the dish to be set on the flame partly full of water and setting the glasses in it.

A white deposit will form in both glasses. The hard-water deposit will be lime scale, which does not redissolve in water, while the soft-water deposit can be flushed away easily under running water.

### *Visit a Soft-Water Service*

If there is a soft-water service near you, arrange for a tour of the plant. The children can inspect the equipment and see the actual regeneration of full-size softeners. If a tour isn't possible, invite a water-softener dealer to your class for a short discussion and demonstration period. He will be able to show you what hard-water scale does to plumbing and other water appliances and why it is so costly.



*THE round pictures were taken through a microscope. One picture shows hair which has been washed in hard water. The other shows hair washed in water run through a water softener. Which hair was washed in soft water? How can you tell?*

We are indebted to the Culligan Soft Water Institute for the technical information used in this article.

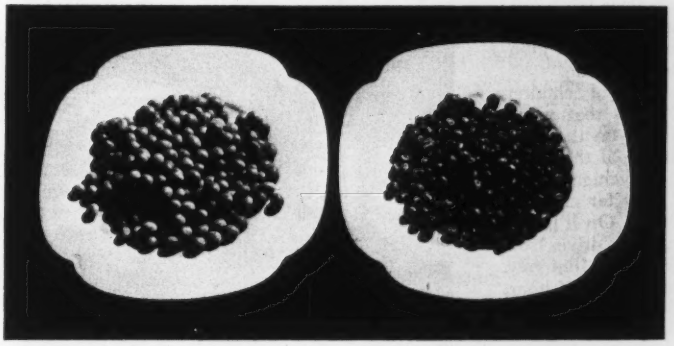
# ---- and Does

Photos on this and the opposite page were provided by courtesy of the Culligan Soft Water Institute.

COMPARATIVE HARD WATER AREAS
OF THE UNITED STATES
HARD TO EXTREMELY HARD, OVER 7 GRAINS
MODERATELY HARD, 3½ - 7 GRAINS
SLIGHTLY HARD, 1 - 3½ GRAINS

*CAN you find on this map where you live? You have probably noticed that most of our country has hard water. The hardness of water is measured in grains of minerals per gallon. One grain of calcium or magnesium weighs as much as one dry grain of wheat. Just a small amount of mineral matter makes water "hard."*

*LOOK in your mother's teakettle. Unless the water is soft or has been softened you will find hardened minerals like those in this pipe. Minerals from hard water will clog pipes and tanks, and damage water heaters.*



*THE peas in both dishes were once round and firm. One serving was cooked in soft water. Can you guess which one? Water tastes better when it contains a small amount of minerals, but more than a little is too much.*

*HOME owners find it profitable to install soft-water units, to avoid clogging of pipes and to make washing easier. At the right Rex is being bathed in soft water. It will make his coat shiny and clean since soft water doesn't leave a dull soap film.*

# An Arithmetic Unit on MEXICO


*Harold Clay Pope*

Teacher, Fourth Grade, McGill Elementary School,
San Angelo, Texas


MY FOURTH-GRADE pupils discovered a fascinating country from an entirely different point of view.

We began our unit by planning an imaginary automobile trip to Mexico and its capital city for a make-believe family composed of a father, mother, nine-year-old son, and eleven-year-old daughter.

First we obtained road maps of Texas and Mexico. Then a group of pupils was assigned the task of finding the distance by highway from our city to the nearest Mexican port of entry, Laredo. From there they were to find the distance to Mexico City via the Pan-American Highway. Addition was used in combining the figures to determine the total mileage from our home town to the Mexican capital. This led us to a discussion of the metric system, used in Mexico, and the difference between the *kilómetro* and our mile.

The same group was given the problem of finding what route numbers would appear on the highway signs that our mythical family would follow on their trip. The father had assigned his son the task of watching for these numbers as they traveled along.

A second group of children worked on problems that would be encountered out on the highway. For example, if the father drove the car an average of fifty miles an hour, how far could he drive in five hours? Or, if it took him three hours to drive from Laredo, Texas, to Monterrey, Mexico, the first day, nine hours from Monterrey to Tamazunchale on the second day, and six hours to reach Mexico City the third day, how many hours did it take the family to reach its destination? The mother of the family kept the mileage record.

If a class decided to have the family use some other means of transportation, similar problems could be worked out using the information supplied by railroads, airlines, and steamship agencies. Our class did write for some of this material and some pupils were especially interested in the timetables.

A third group of children brought Mexican coins and paper money. Using a chart obtained from the Mexican government, they determined the current rate of exchange.

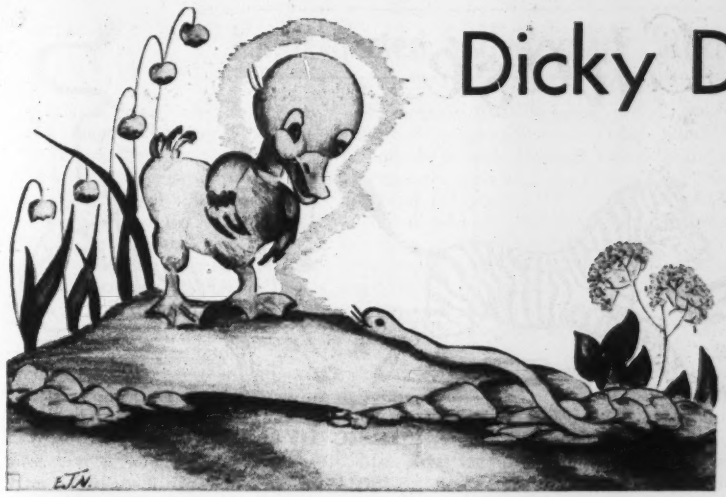
The class then learned such Spanish words as *peso* (dollar) and *centavo* (cent), and they also learned to count to one hundred in Spanish. An ingenious teacher may go still farther and have the class figure the round-trip railroad fares for a family of four, and compute the total expenses for such an excursion. The cost might be determined in both American and Mexican money. They could also compute the cost of food which they saw a Mexican mother purchasing one day at the open-air market.

Another group telephoned our municipal airport for information, and consulted maps, to find the elevation of our city. Then they compared the figures with the elevation of Mexico City. This group also determined the difference in height, by subtraction, of Mexico's two famous volcanoes, Popocatepetl and Ixtaccihuatl.

Since Mexico, particularly in the capital, reckons time on a twenty-four-hour basis by the clock instead of the twelve hours we use, we solved problems of time. If our mythical family plans to attend a musical program at 19:30 o'clock the following day, what time would that be by our time? Other problems may be solved on the twelve-hour basis. Suppose the family plans to take a sight-seeing bus for the town of Cuernavaca at 7:45 A.M. and the bus is scheduled to arrive at Cuernavaca at 11:40 A.M. How much time will be spent on the trip?

An alert teacher will constantly find problems involving the use of arithmetic. Other activities may include: making salt-and-flour maps, locating mountains rising above 5,000 feet, constructing a market place for playing at buying and selling curios, preparing a graph showing the percentage of Mexicans who are pure Castilians, Indians, or *mestizos* (mixed blood).

If your arithmetic unit on Mexico is as much fun as ours, you too will be sorry to say *adiós* to the land of the *sombrero*.



# Dicky Duck Did

*Edythe Newcomb*

DICKY DUCK could do a lot of things but he *could not swim!*

Dicky Duck could *walk!* He just put his left foot in front, and his right foot behind. *That* was very easy.

Dicky Duck could *fly* a little! He would take off with a mighty rush, teeter and sway a bit—then *soar* into the air. (But not very high. He didn't like to get too far away from the ground.)

Dicky Duck could *cry* a little, too! (But only when he stubbed his toe, or fell down and bumped his bill or things like *that!*)

And, Dicky Duck could *quack!* He would open his mouth *wide* (and sometimes not so wide) and out would come a big *quack* or a little quack, or several quacks like this—

"Quack *quack* quack!"

*But Dicky Duck could not swim!*

Mother Duck tried and tried to teach Dicky Duck to swim, but no! he would back away from the water. Mother said, "You must go away and learn to swim. Don't be afraid, just *try!*"

"All right, Mother, I shall try!" said Dicky Duck and he walked away, with his left foot in front, and his right foot behind!

Soon he met a turtle. Said the turtle, "Where are you going?"

"Away, so I can learn to swim!" said Dicky Duck.

"Stay! and do something remarkable like this," said Turtle as he pulled his head into his shell.

"I say! That *is* a remarkable thing. I wish *I* could do *that!*"

"Well, try!" called the turtle.

Dicky Duck tried to pull in his neck. Then he *crammed* and he *jammed!*

"Ho, ho!" laughed Turtle, "you can't do that because you have no shell!"

"Perhaps not!" said Dicky Duck, as he walked away, with his left foot in front, and his right foot behind.

Soon he met a snake who said, "Where are you going?"

"I am going to learn to swim!" replied Dicky Duck.

"What a waste of time. Come and do something remarkable like this!" And Snake *rippled* and *wriggled* through the tall green grass!

"I would if I could!" said Dicky Duck.

"Well, try!" said Snake.

Dicky Duck tried to *ripple* and *wriggle* through the tall green grass, but he *fell flat on his bill.*

"Ouch!" said Dicky Duck, as he brushed the dust from his feathers. "Perhaps I'd better just learn to swim." Then he walked away, with his left foot in front, and his right foot behind.

Soon he met a snail.

"I am going away to learn to swim!" Dicky Duck said.

"Phooey! Anyone can swim!" said Snail. "Now watch me! *I* can carry my house on my back. A *really remarkable* thing to do! Try it!"

"Why should I?" asked Dicky Duck. "I haven't any house! But I can carry that rock on my back. Watch! I'll show you."

Dicky Duck put the rock upon his back; and then he *moaned* and he *groaned* because it was so heavy!

"What a dumb duck you are!" cried the snail. "Put that heavy rock down! And run along and learn to swim!"

Dicky Duck pushed the rock off his back, and walked away—with his left foot in front, and his right foot behind.

Soon he met a lizard.

"Where are you going?" asked the lizard.

"I am going to learn to swim," replied Dicky Duck.

"Stuff and nonsense," said Lizard. "Anybody can swim, but *I* can change colors! Watch me."

Lizard crawled into the soft green grass and his coat turned green. *(Continued on page 81)*

## Kindergarten and Primary Stories

# Kitty-Byrd's Tea Party

*Sarah Grames Clark*

KITTY-BYRD was dancing in and out of the living-room door. When she danced *out,* she waved to a big ship that was steaming along on the Atlantic Ocean. And when she danced *in,* she waved to a red record player that was playing a merry little samba.

Of course, the big ship didn't see her wave. The red record player didn't either, but Kitty-Byrd didn't care. The waving was just a part of her happiness!

Finally, she stopped beside the stone railing of the balcony to call, "You're going somewhere, aren't you, big ship? And I'm going somewhere too. I'm going *two* places! First I'm going down to the city with Ba, to see a big parade that will go past my daddy's windows. That's because it's Pan-American Day and there'll be bands playing my oh-say-can-you-see song, and some Brazil songs, and there'll be men riding horses, and lots of school children marching too!

"When the parade is all over, I'm going up to Petropolis to visit my grandmother. That's because it's Friday and I always go up there on Fridays, but today is Pan-American Friday and so lots of people are going up too, to have lunch with Grandmother."

With another wave and a big smile, she danced back into the living room, to find Nurse Ba turning off the record player. "Time to get ready, Keety-Beard," Ba smiled and led the way to Kitty-Byrd's room where she could still see the ship.

Then there was bustle and hustle and soon Kitty-Byrd had on her warm pink coat with the matching bonnet. And Ba had on her long blue cape and her little hat with the crisp white bow under her chin.

As the two rode down the long Avenida Branca where they were to meet Kitty-Byrd's mother and daddy, Ba asked, "Keety-Beard, what makes all this fuss today? It cannot be Christmas or Day of Independence!"

"It's Pan-American Day, Ba. My mother says *Pan* means *all.* So *Pan American* means *all the Americas*—one America 'way up north where I really live, and one down south where you really live and where I am now, and one in the middle where other people live. So, it's all-the-Americas day. Daddy said that it's to show that all the Americas are friends."

"Oh, yes," Ba said as she pulled her blue cape tighter and shivered. "You know, Keety-Beard, I think there's a big chill today."

"I like the cold, Ba. I like July best of all because it's the coldest, but April is nice too. I do wish Rio would have snow sometimes, though."

"Snow I wouldn't like!" Ba declared. "I like December best when it's hottest in Rio. Ohhh, listen to the band! But it's a strange tune they're playing."

"That's not strange," laughed Kitty-Byrd. "That's my say-can-you-see-song."

"See what?" asked Ba. Then, without waiting for an answer, she continued, "Now! That's *my* song they're playing!"

The taxi stopped at the Embassy and *(Continued on page 76)*

# The Merry Chase

**Words by Ilo Orleans** **Music by Philip Gordon**

mf
p
Through the gar - den, where I sat, And in - to the house, a - cross the mat, A cow chased a
with increasing excitement
ze - bra, chas - ing a cat, Chas - ing a leo - pard, chas - ing a rat, Chas - ing a
mf
cresc.
li - on, chas - ing a bat, Chas - ing a frog that was ug - ly and fat, Chas - ing a
f
allargando
man who was chas - ing his hat— And what an ex - cit - ing chase was that!

Ruth Kraft

© 1952, Ilo Orleans and Philip Gordon

## Kindergarten and Primary Stories

# Clarence Was Clever

*Mabel Watts*

"Moving is exciting!" said Patty Potts to Clarence, her cat. "I *like* moving, don't you?"

Now, as a general rule, a cat would rather promise to be nice to mice—he would rather take a bubble bath—than *move!*

But Clarence just sat like the proud, perfect cat that he was. And he purred as much as to say, "Moving, eh? Oh, cream!"

Yes, the Potts family were moving. They were moving to another house—in another town—in another state.

And at nine o'clock, right on the dot, a long, strong moving van rolled up to the door.

Right away Mr. Potts began helping the moving men put the furniture into the van.

Mrs. Potts began digging up the last of her pet petunias.

And Patty began saying good-by to all of her friends.

Then the gas man came along, whistling a gas-man tune. And he turned off the gas.

The water man came along, singing a water-man song. And he turned off the water.

Then the telephone man came along, humming a telephone-man hum. And he took the telephone out.

Wherever the gas man, and the water man, and the telephone man went in Patty's town, the children *always* followed along behind—boys with baseball mitts and bicycles, girls with skates and dolls and tricycles.

And behind the children came the dogs—collies, Airedales, terriers, Scotties; woolly dogs, l-o-n-g dogs, mutts, and spotties.

They were *all* Patty's friends.

"Good-by," she said to the girls and boys.

"Toodle-oo," she waved to the dogs.

Then Mr. Potts yelled, "All aboard!" from his little green car.

Mrs. Potts sat up in front with Mr. Potts. And Patty and Clarence got into the back seat.

Soon they were whizzing along the highway, behind the long, strong moving van. They went past fields and forests and fences; past schools and churches and playgrounds—on, on, to another house—in another town—in another state.

The next morning Patty sat on the front steps of her new house looking for new playmates. But she saw no girls or boys anywhere!

Then the gas man came along, whistling a gas-man tune. And he turned on the gas.

The water man came along, singing a water-man song. And he turned on the water.

And the telephone man came along, humming a telephone-man hum. And he hooked up the telephone.

But *still* there were no children anywhere!

There were no dogs, either!

"Moving *isn't* fun, after all," Patty said. "The new house is lonesome without any playmates."

Clarence rubbed against Patty's leg. And he purred as much as to say, "Oh, codfish!"

"Clarence," Patty begged, "do something. Please *do* something!"

And before you could say, "Hopscotch!" Clarence *did* do something. He put up his back and he puffed up his tail and he began to climb up a tall fir tree, going "Mee-*yow!*" all the time.

Mrs. Potts came running out of the house. "Here, kitty, kitty."

But Clarence paid no attention at all.

"*Clarence!*" cried Mr. Potts. (And he could sound *very* stern, when he wanted.) "Clarence, come on down—*this minute!*"

But instead of coming down as he was told to do, Clarence kept on going up, up, up the fir tree till he got to the top.

Then he looked down at Patty, and waved his tail.

Patty showed Clarence his rubber mouse. "Be a good cat, and

come on down," she begged. Then she rolled her red yo-yo up and down. Clarence *always* came running when he saw Patty's yo-yo.

But *not* today! He curled himself up into a big fat cat cushion and there he sat at the top of the tree and miaowed. He miaowed all morning while Mr. Potts *tried* to arrange (*Continued on page 69*)

# The Little Shop on Bluebell Lane

*Dorothy Dill Mason*

BILLY sat on the high breakwater facing the sparkling blue ocean and gloomily propped his chin up with his hand. He watched the swollen waves rear and break into white surf, but took no enjoyment in the sight.

"That mean old weatherman!" he muttered to himself. " 'Sunny today, rain tomorrow,' he says on the radio. What do I care how nice it is *today!* It's *tomorrow* that's important."

The sight of the deep-sea fishing boats dotting the horizon was suddenly too much for Billy. He got to his feet and walked along the breakwater until he could drop down to the sand behind.

He had just picked himself up when a voice behind him said, "How can you look so miserable on such a nice day? I almost mistook you for a little black rain cloud!"

Beside him stood a woman Billy had seen many times in the small beach town. She carried a basket in which she put shells she was collecting to sell in her shop.

"It's not today I'm miserable about," Billy explained. "It's tomorrow. Dad promised to take me deep-sea fishing. If it rains, we can't go."

"With all this blue sky, what makes you worry about rain?" the woman asked.

"The weatherman says it will rain tomorrow," Billy mourned.

"Pooh," the woman scoffed. "The weatherman!" Then her eyes twinkled, and she bent closer to Billy. "Why don't you buy yourself a nice day?" she whispered. "They don't cost much."

Billy's eyes widened. "Buy one? Where?"

"In the little shop at the end of Bluebell Lane," she said. "Just tell the man Sally sent you." And she hurried off down the beach before Billy could ask any more questions.

He stared after her with his mouth open. "*Buy* a nice day! Of all the silly things! But I guess it won't hurt to mosey down Bluebell Lane and see what she's talking about," he told himself.

Outside the little shop at the end of the lane was a small weather-beaten sign which read: "Curios." Billy opened the squeaky old door and walked in. Behind the counter was a little bald-headed man, with spectacles perched on the end of his nose.

Talking to him was an elderly woman with a parasol and a big hat like a bouquet of flowers. "About ten yards of rainbow," she was saying. "It should look very pretty in my flower garden arched over the goldfish pond."

The bald man nodded gravely. He turned and took down a bolt of something that looked like beautiful striped material. When Billy drew closer, however, he could see it was too misty and soft to be cloth. Why, once the man put his hand right through it! He measured off ten yards, rolled it like a big ribbon and wrapped it tightly. "I've a special today on spring breezes," he told the lady as he handed her the package. "Tuck one away and save it for the hot weather."

"No, thank you," she refused firmly. "I bought a spring breeze on your special last year, and it gave me no end of trouble. It rustled all through the house, blowing papers off the desk and disarranging everyone's hair. I finally locked it in my handkerchief box and forgot about it. Once when I needed a handkerchief, the breeze sneaked out and whisked through the open window. All my money wasted."

As the door closed behind her, the storekeeper turned to a young man. (*Continued on page 68*)

# April Poems

## April Morning

**Eleanor A. Chaffee**

I went out very early:
A little singing breeze
Took my hand and led me
Past the quiet trees,
And across the meadow,
Where upon the grass
Cobwebs sparkled gaily
Like bits of colored glass.

I went out very early,
And came back all alone.
I found a yellow dandelion,
I found a colored stone.
The breeze ran off and left me;
But I could hear it still
Whispering to a pine tree
High upon the hill.

## O Canada

**R. Stanley Weir**

O Canada! Our Home and Native Land!
True patriot-love in all thy sons command.
With glowing hearts we see thee rise,
The True North, strong and free,
And stand on guard, O Canada,
We stand on guard for thee.
O Canada! Glorious and free!
O Canada! We stand on guard for thee!
O Canada! We stand on guard for thee!

O Canada! Where pines and maples grow,
Great prairies spread, and lordly rivers flow,
How dear to us thy broad domain,
From East to Western Sea!
Thou land of hope for all who toil!
Thou True North, strong and free!
(*Refrain*)

O Canada! Beneath thy shining skies
May stalwart sons and gentle maidens rise,
To keep thee steadfast through the years
From East to Western Sea,
Our Fatherland, our Motherland!
Our True North, strong and free!
(*Refrain*)

## American Neighbors

**Lillian Moore**

In New York City there's a boy
Who sits in school today
And reads about young Pedro
Down Guatemala way.

"Poor Pedro," says the New York boy,
"Hears only Spanish words.
He lives among banana trees,
And sees the queerest birds!

"He seems to dress somewhat like me,
But everybody knows
His country's full of Indians who
Wear the strangest clothes!"

In Guatemala City there's
A lad who likes to look
At the New York boy whose picture
Is in his history book.

Says Pedro, "Why, he looks like me!
I cannot understand.
They say in North America
That cowboys fill the land!

"I hear he eats just apple pie.
But can it really be
That he never tastes tortillas
Like those Mother makes for me?

"How very sad it is to think
He knows no Spanish word!
I should find it hard with only
English to be heard!"

Now both our Paul and Pedro love
To eat and run and play
And both will sit a-wishing
For a fine school holiday.

Two mixed-up young Americans!
Isn't it a shame
They only know they're different
And don't know they're the same?

## The Social Martins

**Maude Wood Henry**

Said Madame Martin to Jenny Wren:
"Are you not lonely here?
Your one-room house is nice, but then
There are no neighbors near;
Do you not sometimes long to be
Where there is more society?

"Apartment houses are such fun.
I never could endure
To live alone outside of one.
I'd die, I'm very sure.
We Martins have large families
And like to live in colonies.

"The house that we are living in
This spring holds fifty-two.
The thought of all the noise and din
We make would frighten you.
But noises never bother me;
I'm just as happy as can be.

"There's such a lot to talk about
When we all get together.
If crowded inside, we go out,
Regardless of the weather.
You'll never see a martin house
Like yours—as quiet as a mouse."

## Scouts' Trees

**Author Unknown**

The trees give us shelter for tramping and camping,
They shield us from cold, from wind, and from sun.
Oh, what is so fine as a friendly forest
For resting and sleeping when tramping is done!

From slender young trees we will make bows and arrows,
From an ancient tree trunk a dugout canoe;
Fashion our paddles from wood of the cypress,
In the swamp, search and find a straight one and true.

The trees give us wood for a warm fire at evening,
When we gather to sing and to tell of great deeds.
Oh, Scouts' trees give service, companionship, pleasure,
"So save us, protect us!" each friendly tree pleads.

Permission to reprint these poems has been obtained from the following: the authors, for "April Morning," "American Neighbors," and "The Social Martins"; the author, for "Rubber Boots" from *Around the Toadstool Table* (Thomas S. Rockwell Co.). "O Canada" is the Canadian national anthem. "Scouts' Trees" appeared in *Arbor Day Exercises* (N. Y. State College of Forestry, Syracuse).

## RUBBER BOOTS

**Rowena Bastin Bennett**

Little boots and big boots,
Traveling together
On the shiny sidewalks,
In the rainy weather,
Little boots and big boots,
Oh, it must be fun
To splash the silver raindrops
About you as you run.

Big boots and little boots,
You know how it feels
To have the white clouds drifting
Far below your heels;
And it is dizzy pleasure,
Along the way to school,
To walk the lacy tree tops
That lie in every pool.

Little boots and big boots,
How you like to putter
In every slender streamlet
That scampers down the gutter!
How you like to dabble
Where the current crinkles
And fill the flowing water
With new and wider wrinkles;

Or stir the yellow clay up
To sudden, cloudy puffs
That dull the shining surface
With muddy browns or buffs.
Big boots and little boots,
Travel on together,
Merrily go splashing
Through April's rainy weather!

# Raul Goes Fishing

*Lois Trimble Benedict*

RAUL stood on the rickety wooden dock and watched the little boat pulling out on the *bahia* (bay). He didn't notice how brightly the sun was shining on the blue bay at Cartagena; he didn't notice the bright-colored birds darting from tree to tree; he didn't hear the wind rustling through the palm trees. For Raul, nothing was right today. He was sure that he was the most lonesome boy in all Colombia.

"Good-by, Raul. We'll be back later," his older brother, Manuel, called from the boat. Raul turned his back and pretended he didn't see Manuel wave.

"I am big enough to go fishing for red snappers," he said aloud, scuffing his bright *alpargatadoes* (hemp sandals) as he went toward the house.

"Raul can't go fishing! Raul can't go fishing!" his little sister, Paulette, chanted from the bank.

Raul hurried along toward the mud and grass hut. He would hang his *chinchurra* hammock out in the sun right now—anything to escape from Paulette's teasing. It was bad enough to have twelve-year-old Manuel tell him he was too little to go fishing because he was only eight.

As he tried to rush through the door he was stopped short. Something hit his head with a lash, he caught his feet in a meshy trap, and he almost fell headlong onto the dirt floor. He looked down and then realized he was still holding his father's best pole and net. He had taken them earlier, hoping to be allowed to go with his father and Manuel.

He decided he'd go fishing anyway, so off he went to the other side of the peninsula, where he could fish from the coral reef. He'd show them he could catch a red snapper.

Raul laid his father's pole down on the white sand. Gathering the four corners of the big draw net into his left hand, he waded out into the shallow water. With his other hand he held it open between the corners as he drew it through the water. He dipped the net down toward the sandy bottom to catch some of the mullets he saw just ahead of him.

"Watcha doing?" a voice suddenly asked.

Raul looked up with a start. He was so surprised that he let one corner of the net slip out of his hand. There stood a boy about his size. It was evident that he was not a Colombian. His bathing suit was too new, his shoulders too broad, his hair too light, and he smiled too easily.

"I'm getting bait to fish." Raul drew the net up to show the other boy but there were only two mullets left. He grabbed the corner quickly to keep those in.

"Here, let me help you," and the boy reached for the net.

Raul pulled away. "No, I can do it myself," he said.

He slipped his *alpargatadoes* on to walk across the coral rocks with the net dragging in the water. It pulled on his hand, and though he gave it a yank it remained taut. It was caught, and a net was hard to get loose from the sharp corners of the rock without tearing it.

"Let up a little on the net and give it some slack. I can reach it from here on the sand and work it loose," the boy said as he followed Raul along on the sandy beach.

Raul was disgusted. Why didn't this boy go away and leave him alone? If he had not come in the first place, the net would never have been caught. Now there was nothing to do but let him help.

"Is that enough?" Raul asked, letting the net go slack.

The other boy leaned over the first two coral rocks, reached his arm down in the water and came up with the net in his hand.

"Don't hold it so high. You'll make me lose the last two mullets." Raul jerked the net loose from the boy's hand.

The boy didn't even notice that Raul was angry. "Are you going fishing? I often go with my dad back in New York."

"*Si.* I am going fishing." Raul put one squashy mullet on the hook. Then he stooped over to fasten the corners of the net under a rock so the one last bait fish wouldn't get loose but would still be in the water.

"My name's Bob. What's yours?" the boy asked.

"Mine's Raul. I'm going to catch a red snapper." Raul walked out to the last coral rock swinging the line as he went.

"Hot diggity! We have them up at the hotel a lot. They're good," Bob said.

Raul had to go over the rocks carefully. He didn't want to cut his sandals on the sharp edges. He hoped he would really catch a red snapper now that he had told Bob what he was fishing for. Out at the end of the reef he swung his line over his head in a high arc. It landed 'way out in the water.

"Do you catch many fish here?" Bob asked. "Up home you have to be good to get any."

Raul hesitated. He wasn't sure how well he would do here where the water was so shallow. But Manuel had caught two just last week off *(Continued on page 67)*

## STORIES FOR MIDDLE GRADES

*Catherine Haven*

# Patience and the Pilgrim Cow

A REAL cow to be in our settlement?" Patience exclaimed. "Where is the cow, Jonathan?"

"They came on the ship. They are coming from Plymouth today," her brother tumbled out his words, still half breathless. "Two cows will belong here."

"That is good news," agreed their mother. To bring their attention back to the task, she handed Patience and Jonathan the candle-dipping frame to hold. She then deftly removed the fragrant bayberry candles to dry.

"I wish there might be a way baby Thomas could have a share of the milk from one of the new cows, don't you, Mother?" Patience continued, "Jonathan, did you really see the cows?"

"The men must bring the two cows all the way up Leyden Street from the shore at Plymouth, and then through the woods to our village," he explained. "Peregrine told me. He is visiting here again. But I did see Master Kenelm Winslow's man building the shelter to house the cows."

"Mother, may I go to see the cows brought to the settlement?" Patience pleaded. She started to speak again, but was interrupted by the baby's cry. Without further word, Patience walked across the heavy planked floor to the sturdy wooden cradle. Rocking the cradle, she sang a favorite psalm tune, "Old Hundredth."

"Your share of the day's tasks is well done, Patience," Mistress Black announced. "If I permit you to go and see the arrival of the cows, you are not to seek favors. You've been told there are only a few cows for Plymouth and all the other settlements. Governor Winslow purchased them. It is only the Winslows' thoughtfulness that will grant milk to other persons, for whatever they deem a good reason."

Patience and Jonathan hurried down the path. When they arrived at the home of Master Kenelm Winslow, they stopped to watch the men working on a small shed. The logs were closely placed, and the slanting roof was thatched just as were the houses. The other children noticed Patience and her brother. One girl, Mary, said, "I fear our good cows may be cold in the winter. In the house we have the hearth fire, and cloth hangings against the wall."

"The shed for the cows is not very high," *(Continued on page 70)*

# The Song of the Twelve Numbers

EDITED AND ARRANGED BY ELVA S. DANIELS

Come and I will sing to you. What will you sing to me? I will sing you one - er - y.
two - er - y.
three - er - y.

What is your one - er - y? One and one is all a - lone, And ev - er - more shall be so.
two - er - y?
three - er - y? (etc.)

Two and two are lil - y-white babes A - cloth - ed all in green - o. Three of them are thriv - ers,

Four are the gos - pel mak - ers, Five are the flam - boys un - der the boat, Six are the six broad

wait - ers, Sev'n are the sev'n stars in the sky, Eight are the eight com-mand - ers,
Nine are the nine that bright-ly shine, Ten are the ten com-mand-ments,
'Lev'n and e - lev'n the keys of heav'n, Twelve are the twelve a - pos - tles.

*If your class has enjoyed singing "Old MacDonald" or "The Twelve Days of Christmas," try this very ancient cumulative song. One of the few such songs with religious content, it has appeared in many versions and under many titles—"Green Grow the Rushes, Ho," "The Twelve Prophets," and "I'll Sing You One—O." Many of the words have been changed through the ages, and we can only guess at the meaning.*

*1. All versions agree in this line. The "one" obviously refers to God Almighty.*

*2. The "lily-white babes" are probably the Gemini (the Twins), a pair of stars which are signs of spring.*

*3. "Thrivers" may be a corruption of Wisers, the Wise Men.*

*4. The four "gospel makers" (sometimes "preachers") are Matthew, Mark, Luke, and John.*

*5. This has many variations: "The boys upon the pole," "The thimble over the ball," "The plum boys at the bowl." The meaning is uncertain.*

*6. The "waiters" are the jugs of water which Jesus changed into wine at the wedding.*

*7. The "seven stars" are the constellation we call the Big Dipper.*

*8. The eight Gabriel angels.*

*9. The nine delights, or the joys of Mary.*

*10. No variations.*

*11. Sometimes: "The eleven disciples gone to heaven" (without Judas).*

*12. No variations.*

*Sing this song in the manner of all cumulative songs. Let each verse introduce the next higher number. Then retrace your steps and sing back to "one" again.*

# Tony's Birthday Party

*Sylvester J. Farrand*

THE entrance to the Rainbow Bridge on the American side of the Niagara River gorge is a huge width of concrete, with driveways for autos, and a big parking apron for the people being interviewed by U.S. Customs and Immigration.

Margaret Allenby and Anthony Patillo had walked over the bridge from the Canadian side to the room reserved for foot passengers. Just before they went inside, Margie saw Ann wave from the car in which Tony's friends were waiting.

It took a few seconds to clear Margie for entry into the United States. Both the Customs and Immigration Inspectors smiled as she said rapidly, "My name is Margaret Allenby. I was born in the United States and am living now in Canada, with my father, Frank Allenby, who is the Inspector in charge of the Toronto office of the United States Customs."

"How are you, Miss Allenby?" asked the Customs Inspector.

"Fine!" replied Margie. "Now, would you please okay Tony? We're having a birthday party for him at the Falls today. He works for Daddy at our farm."

"Where were you born?" asked the Immigration Inspector, turning to the smiling Tony.

"In Italy, Signor!" said Tony.

"How long have you been in Canada?"

"One year and two months, Signor. I learned to speak and write English in Italy. I study the piano too, Signor. I am good educated."

"Oh, yes!" cried Margie. "He plays the piano divinely!"

The Immigration Inspector flashed a look at the Customs Inspector; then turned to Margie. "I am sorry, Miss Allenby. I cannot allow him to enter. If I did, the Canadians would not allow him to re-enter Canada, and in the end, he would be deported."

"But—but we have friends waiting in a car on the parking apron. We've planned this for so long!"

"I am sorry!" the Inspector repeated. "There is nothing I can do."

There was a sound of hurrying feet. Ann Cardell came into the room. She stopped as she saw tears in Margie's eyes and despair on Tony's face.

"What's wrong?" she asked.

"T-Tony can't—can't enter!"

Ann turned to the Immigration Inspector. "I work part time at the International Institute in Buffalo. I've come to the U.S. Consul's office in Niagara Falls, Ontario, many times with one of the older workers to bring back boys like Tony. Why can't he come in? Margie and I will see that he gets back."

"It is against the regulations to allow him to enter. He is a displaced person residing in Canada under Canadian law. Besides, you and Miss Allenby are too young to intercede for this boy," the Inspector objected.

"Oh, but he is an artist. He plays the piano divinely," Margie assured the man.

The Immigration Inspector shook his head. "Has he ever played professionally?" he asked hopefully.

The two girls looked at Tony. He hesitated, and then shook his head in the negative.

The Immigration Inspector reached over to a shelf and picked up a yellow "Return" form. Ann followed Margie and Tony out the door that led back to Canada.

They were three disconsolate young people as they walked slowly and sadly across the great bridge. Beneath them the rushing river flowed in its deep gorge. When they got to the center of the bridge, they stopped to view the majestic falls spread out before them.

"He said we were too young to sponsor Tony," said Margie. "Maybe we could get some older person to do it."

"That would take too long. Besides, he would have to apply and wait for a hearing before the Immigration Board," Ann replied. "Oh, Margie! If I had only known that they wouldn't even let him visit for one day!"

"It's all m-my fault!" Tony said brokenly. "If I had p-played the piano p-professionally, they w-would say that I am the artiste. Then it would be different." He turned to Margie. "You go with Ann and have the birthday party for me. I—I shall sit in Queen Victoria Park. I'll wait for you."

"No, Tony, it wouldn't be any fun for us!"

Ann had been looking down at the river *(Continued on page 72)*

**UPPER-GRADE STORIES**

*Ila Funderburgh*

# Miss Aggie's Refugees

MAGDA and Katya, Miss Aggie's two refugees, sat on the porch of the little white house in the pale spring sunshine. Magda was embroidering a dainty and intricate design on a pillowcase, with carefully chosen colors and the exquisitely precise stitches of an accomplished needlewoman. Katya was prosaically hemming a dish towel, but the tiny perfect stitches showed that she was gaining skill with a needle.

"That's a lovely design, Madga," said Katya, pausing a moment to look at her sister's work. "I wish I could do as well."

"I'm three years older than you, Katya," said Magda practically. "I can remember better what our good mother taught us. She was a wonderful needlewoman, the best in our village, everyone always said."

"Tell me more about her, Magda," the younger girl requested wistfully.

"It was always she who was called on to make the altar cloths and vestments, and to do the embroidery on christening robes and bridal gowns when new ones were needed. Of course, they were passed down from mother to daughter and used over and over. Materials didn't wear out quickly so they were worth a person's best work. I'm glad I have a little of her skill," Magda finished with a trace of sadness.

"I have been thinking," Katya went on after a moment, "wouldn't it be nice to make something special for Miss Aggie to show that we love her and are grateful for her kindness?"

"Indeed it would," agreed Magda. "You know that when Miss Aggie went to the organization in New York that helps refugee children she wanted only one girl. She isn't rich, but when she found that we were sisters she wouldn't separate us."

"Remember how we found that out just by accident?" Katya queried.

Magda put down her work and spoke thoughtfully. "I have an idea for a counterpane and I think Miss Aggie would like it, but how could we get the material?"

"We have the money Uncle Da gave us when we left Czechoslovakia but maybe we shouldn't spend it on a gift," Katya finished doubtfully, "and maybe it isn't enough money."

"I know what we can do," Magda suggested. "The woman from the refugee organization is coming soon. We'll tell her what we want to do and ask her about the money."

"That's a good idea," Katya agreed. "We can make a list to show her what we need."

"Here comes Miss Aggie." Katya rose to bring a chair for the plump little pink-faced woman who came up on the porch. *(Continued on page 68)*

# FACTUAL STORIES *FOR PRIMARY AND MIDDLE GRADES*

## The Earthworm Farm

***Florence Eakman***

TEDDY hopped over a puddle. It wasn't much fun, but the ball game had been called off on account of the rain, and he had to do something. As he hopped over another puddle he thought, "I wish I had something to do."

"Having fun, Teddy?"

"Don!" At the sound of his big brother's voice, Teddy turned and ran to meet him.

"When did you get home from college, Don? How long can you stay? What are we going to do?"

"Whoa! One question at a time. I came home on the last bus. I'm going to be here a week. I have to study." Teddy's face fell. "But we'll have fun," Don continued. "Beginning right now. How would you like to go on an expedition?"

"Where?" Teddy noticed that Don was wearing his greased boots. Teddy had some just like them. Don had taught him how to grease them to keep out the water. Those greased boots meant a hike.

Don looked at Teddy. "You'll have to hurry and change. We're going out to visit an earthworm farm."

"We don't have to go to a farm to see worms," Teddy said, as the two boys hurried into the house. "There are worms on the front walk."

"Rainworms," said Don. Teddy was scrambling into his old jeans. "They belong to the same family as the ones I'm interested in, but I want to find out how to raise the domesticated earthworm."

Teddy turned up his jeans, pulled on his boots, got into a sweater, and reached into a bureau drawer for an old cap.

"There, wasn't I quick?"

"As a trigger," Don replied. "Now, we're off for the Danfield farm."

"That's about a mile out on the Old Mill Road," Teddy said. "I go there for eggs. Why are you interested in earthworms, Don? I thought you were studying agriculture."

"So I am, Teddy. But if I'm going to be a good up-to-date farmer I'll have to learn to harness the earthworm. Believe me, it holds an important place in farming."

"A worm, important?"

"Yes, sir! Worms keep the soil porous and rich so that good crops may be grown. Speaking of crops, have you a vegetable garden at school this year, Teddy?"

"Yes! All the fourth-graders helped plant it. It isn't doing very well, though. Would earthworms help?" Teddy wondered aloud.

"Very likely they would; but we mustn't put the cart before the horse, Teddy. We'll have to learn how to raise earthworms before we can use them. There's the farm gate. I'll beat you to it."

But Teddy got there first, just as a man was opening the gate to drive through.

"Hi, Mr. Danfield."

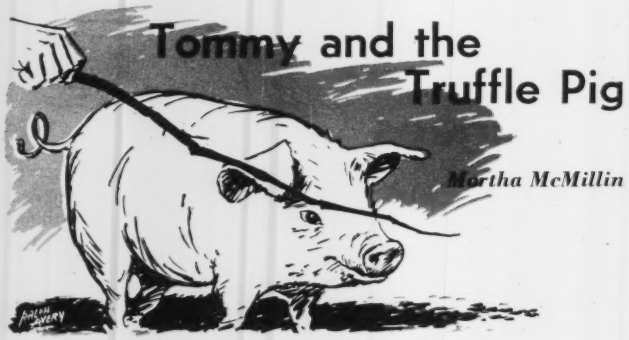
"Hello, Teddy. How are you, Don?" the farmer drawled. "Hop in. I'll drive you to the barn. What's on your mind? More eggs?"

"Worms," Don answered. "I have to write a term paper on raising earthworms. I'll be glad if you'll help me with some information."

"Well, I have many families of breeder worms right here in these culture boxes," Mr. Danfield said, driving around to the shady side of the barn. All three tumbled out of the car.

The boys looked at a pile of lug boxes that were set up on supports above the ground. The boxes were spaced about three and a half inches apart, and canopied with sacking.

"The making of the culture beds wasn't much work and it wasn't expensive," Mr. Danfield explained. "Raising worms is like raising any other animal. When young ones *(Continued on page 73)*



## Tommy and the Truffle Pig

***Martha McMillin***

TOMMY GILPIN pulled his black beret over his blond head and called back over his shoulder, as he darted toward the door, "Mommy, I'm going over to see Henri Barbier."

The family had come to France while Tommy's father wrote a book about the country, and already Tommy had more friends and knew more about the country than his mother.

As he bounded away, Tommy heard her say, "Be home before dark."

Without turning, he waved, and then at a dogtrot he headed into the lane lined with chestnut trees which led to his friend's house.

Henri Barbier was twelve—just a year older than Tommy. They were the best of friends, even though Tommy still tried to impress Henri with the fact that, as an American, he knew just about all the answers. They conversed in a mixture of English and French which was perfectly understood by both.

As Tommy came to their stone house, he paused to admire the flowers that Madame Barbier kept fresh in the tiny shrine. The courtyard became a noisy bedlam of soaring chickens, honking geese, and grunting pigs. A head appeared in the upstairs window, and Henri called down, "Hi, Tommi, I be right with you."

Tommy glanced up approvingly. Henri sounded almost like the kids in his home town in Kansas. "I'll make a real American out of the guy yet," he thought.

But instantly he forgot Henri, for Madame Barbier had appeared, carrying a long stick. A white canvas bag was slung over her shoulder. She was leading a very friendly-looking pig.

"Tommi, this is Mignon, my *chercheuse*, my truffle pig," she explained as she tucked a small spoonlike tool into the pocket of her full black skirt.

Tommy was completely mystified. What was a truffle pig? Always he heard these friends talking about truffles and pigs.

When Henri had joined them, Tommy decided to admit his ignorance. "Henri, what are truffles?" he asked.

Henri and his mother burst out laughing. "What, Tommi, you an *Americain* and you don't know truffles?"

Ruefully Tommy shook his head. "I've never heard of truffles."

Madame Barbier said gently, "Then come with us and you shall see. Come, Mignon, *vien ici, ma petite*. Mignon," she explained, "finds the truffles for us."

Tommy felt baffled. Heretofore Henri had always looked up to him as the American boy who knew everything. He had heard that the Barbiers' income came from truffles, and Henri said that every little boy in this part of France ate truffles, found truffles, and was on friendly terms with the truffle pig, but Tommy didn't have the slightest idea of what truffles were.

They were now headed toward the big oak woods, where the ground was bare of flowers, grass, and even weeds. Tommy suddenly thought, "Maybe they're going after acorns." But he couldn't be sure and he didn't want to be laughed at again. However, he asked, "Does Mignon find acorns?"

Suddenly, Henri broke into a laugh. "You know, it is very funny—for us here in France to have something that you have never even heard of. It is impossible, I say, because you Americans know everything."

"Oh, come," scolded Madame Barbier. "You must not laugh at the *garçon* (boy). He is only a boy. And he will soon know what these truffles are, *n'est-ce pas?*" She gave Tommy a friendly pat on his shoulder. "Come, Mignon, we are now here."

Though Tommy was peeved, he managed *(Continued on page 70)*

# Girls and Boys Section

## BUNNY HOP GAME

*Eddith Haggard*

One person is "it" and the others divide into equal sides opposite each other in the room or schoolyard. Standing in the center of the room, "it" cries, "Bunny White, Bunny White, hop away home." At the last word, the two sides change places, hopping as they do so. As they cross "it's" territory, he tags as many as he can. Those tagged then stay in the center with him and the next time the verse is shouted, they help him tag the invaders. This process continues until there is only one untagged, who is the winner. The first one caught is "it" in the next game.

## WHAT WAS IN IT?

*Elizabeth Mewhinney*

1. Mary Quite Contrary's garden
2. Mother Hubbard's cupboard
3. The peck that Peter Piper picked
4. Peter Pumpkin Eater's shell
5. The tub in "Rub-a-Dub-Dub"
6. The pie in "Sing a Song of Sixpence"

## LOSE A LETTER

*Jean C. Rice*

The opposite of sit is - - - - -.
Lose the t for beach's - - - -.

You hold a kite with a - - - - - -.
Lose the r for a bee's - - - - -.

A piece of wood may be a - - - - -.
Lose the s for a clock's - - - -.

## ADD A LETTER

*Ruth Everding Libbey*

Add a letter in front of

1. lap and get to applaud
2. hen and get at what time
3. here and get opposite of here
4. own and get a village or small settlement
5. ash and get to clean with soap and water
6. ants and get something men wear
7. old and get a precious metal
8. love and get a spice

## EEK! A MOUSE!

*Carol Ann Jones*

1. Whom did the three blind mice run after?
2. What time was it when the mouse ran up the clock?
3. Who piped all the rats from Hamelin town?
4. Name three mice that have become famous in the movies.
5. Who frightened a little mouse under the queen's chair?

## CANDLE MAGIC

*Gene Wright*

Try this trick for your friends. Light a candle in the regular way. Let it burn a minute and then blow the flame out. Light a match while the candle is still smoking. Put the burning match high up in the smoke that is coming from the candle. The flame from the match will go down the smoke and light the candle.

Answers to puzzles, riddles, and quizzes are on last page of "Girls and Boys."

## An April Fool Picture

**Ruth thought it would be fun to make an April Fool picture. Can you pick out the things she drew that would not really happen? Why don't you make your own April Fool picture?**

## KEEPING DRY

*Gertrude Graham*

The object here is what we need
If dry we wish to stay;
So count by 2's to find just what
Will keep the rain away.

## NURSERY RHYME ADS

*Esther H. Dawson*

These advertisements appeared in the *Mother Goose Land Newspaper*. Do you know who wrote them?

1. Lost: Three pairs of mittens.
2. For Sale: Three bags of wool.
3. For Sale: Eggs to sell to gentlemen.
4. Lost: A pocket with nothing in it.

## A BALANCING TRICK

*June A. Stephenson*

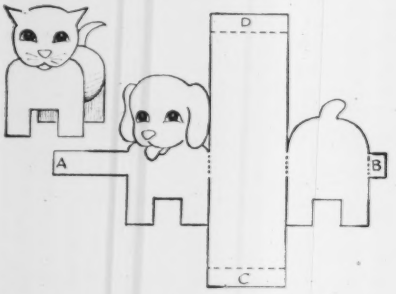
Are you an acrobatic boy or girl? Try this stunt at your next party. Put a gallon glass jug on its side on the floor and then sit on it. Now place the heel of one foot on the toe of your other foot which is held out straight in front of you. In this position try to thread a needle. Let each of your friends have a turn but limit their time to two minutes.

## STAND-UP ANIMALS

*Marguerite Lodge*

You can make interesting animal figures that will stand up. They would make good figures for a diorama or as party favors.

On heavy cardboard make a diagram like the one below. Draw a kitten, rabbit, or any animal you want. Then fold on dotted lines. Paste A and B together, then C and D. If you want your animal colored, be sure you color it before you paste it together.




## *The Riddle Box*

Sometimes I'm white and soft as down;
Sometimes I'm black and wear a frown;
Sometimes I sail right through the sky;
Sometimes I cry when plants are dry.
What am I?

When do you become a country of South America?

What kind of coat is made without buttons and put on wet?

What did the mosquito say as he crawled through the screen door?

## BRIGHT MAY BASKETS

*Isabel Willover*

You need only several small containers, two colors of crepe paper, and glue, to make these gay May baskets.

Stretch yellow fringed crepe paper 1½″ wide around the rim of a cheese container. Punch the center from the lid and cut the rim in one place. Wind with crepe paper; then twist with 1″ double-fringed paper of a contrasting color. Bend the ends in and force them under the rim of the box. Cover the box sides with green ruffled paper and paste two rows of 1¼″ yellow fringed paper near the top.

Cover opposite sides of a pint berry box with green and yellow crepe paper with a ½″ ruffle extending at the bottom. Paste a 3″ yellow ruffled strip around the inside rim of the box and a 1¼″ double ruffled green strip around the outside. Paste a ruffled flower of contrasting color on each side. Braid a crepe-paper handle from two strands of yellow and one of green and paste or pin the ends to opposite corners.

Cover a pint ice-cream carton with yellow crepe paper, leaving a fringe 1½″ wide at the top. Paste two rows of double fringed crepe paper (one 1″ wide and the other 1½″) in another color around the carton. The handle is the rim of the lid. Cover the inside of the rim with yellow double fringed crepe paper 2″ wide and the outside with green 1½″ wide. Fasten it to the basket with brads.

## Sam and Sue Travel with Uncle Dick

JAMES PALMER
WHY ARE WE GOING INTO THIS BUILDING, UNCLE DICK?
TODAY IS APRIL 14, PAN-AMERICAN DAY. THIS BUILDING IS THE HEADQUARTERS FOR THE PAN AMERICAN UNION, AN ORGANIZATION OF THE COUNTRIES OF AMERICA.
PAN AMERICAN UNION
HELLO, HELLO!
A PARROT. SEE HIM IN THAT TREE. WHY IS THE SUN SO BRIGHT IN HERE?
THERE'S A MOVABLE GLASS ROOF OVER THE PATIO. THESE ARE ALL TROPICAL PLANTS.
WHOS THAT?
THE PATIO
WHAT FLAGS ARE THESE?
THEY ARE THE FLAGS OF THE TWENTY-ONE PAN-AMERICAN COUNTRIES. THE STATUES SHOW THEIR NATIONAL HEROES.
THE HALL OF HEROES
WOW! WHAT A BIG ROOM! WHAT IS IT USED FOR?
CONFERENCES, CONCERTS, RECEPTIONS, AND DANCES.
LET'S GO LOOK AT THE GARDENS. WHAT A BEAUTIFUL LILY POOL!
THE HALL OF THE AMERICAS

# Science for Fun

**Robert Stollberg**

## EXPERIMENTS WITH SOAP

Soap is used to remove dirt which sticks to hands, clothes, and floors largely because dirt is *greasy* or *oily*. To learn how soap works, we can put two inches of water into a bottle, and add three tablespoons of vegetable or mineral oil. Notice that the oil *floats* on top because it is lighter than water. Now, put your thumb over the opening and shake the bottle. When you stop, the oil rises to the top.

Next add a teaspoon of powdered soap or soap substitute and shake bottle again. Now, the oil does not rise to the top when you stop.

Sometimes water is quite "hard," and it does not seem to make suds very well even with soap. "Hard" water has a lot of mineral matter dissolved in it. Soap combines with these minerals instead of forming a good cleansing suds.

Put two inches of water into each of two bottles. Now add a teaspoon of table salt, epsom salts, or both, to one bottle to make *very* hard water. Next put a half teaspoon of soap powder in each bottle and shake well. Which water produces the more suds? The amount of suds tells us how well the soap or substitute washes.

If your water supply is very hard, you can use a water softener. To compare naturally hard tap water with softened water, use only a very small amount of soap.

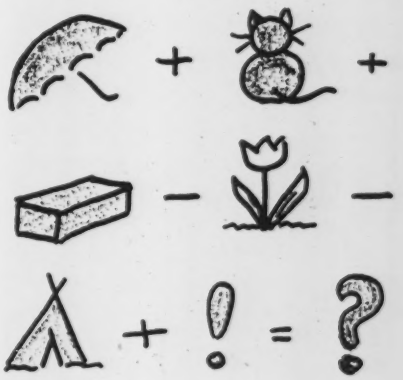
You can also compare *real* soap with soap *substitutes*. Put two inches of water into each of four bottles. Make two of the water samples very hard by adding salts. Now add a half teaspoon of *real* soap to one *hard*-water sample and the same amount to one *soft*-water sample. Add a half teaspoon of soap substitute to each of the other two samples. Label the bottles. Shake each one. Which of the bottles has the most suds? Which would wash best?

There are *many* kinds of real soap, substitute soap, and hard water. One or two simple kitchen experiments cannot be expected to show which kinds of washday products are *really* best in *all* cases. However, you are learning one way scientists find the answers to questions—by performing experiments and observing the results. (See pages 28-29.)

## AN APRIL PUZZLE

*Helen Porter*

Add and subtract the letters in the names of these pictures. You will be surprised at the answer.



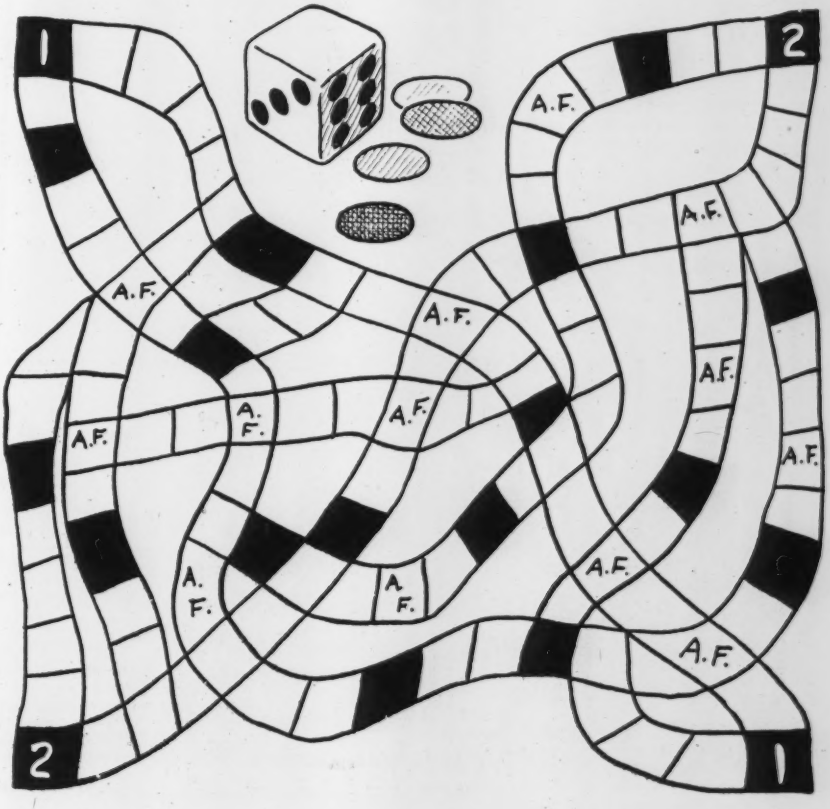
## An April Fool Game

*Louise Jones*

Two or more persons may play this game. Each player picks one of the four shaded and numbered corners and puts a circle of cardboard on it. (Make circles of different colors so each can tell his own.) Each player in turn casts the die and moves his circle the number of spaces it shows.

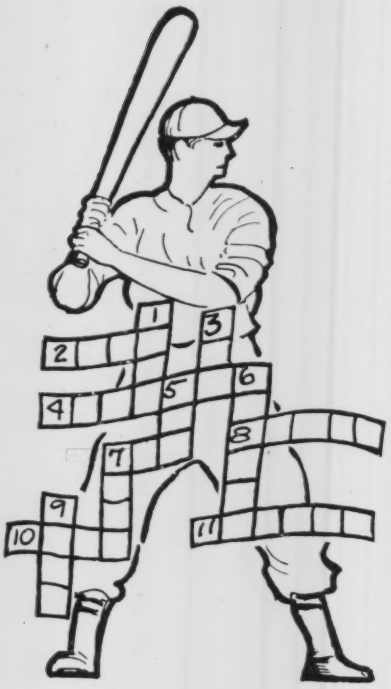
Those starting in corner 1 try to get to corner 1 on the opposite side of the game board. If a player lands on a shaded square he may move ahead one space. If he lands on a square marked A.F. (April Fool) he must move back one space.

The first player to reach his opposite corner wins.



## PLAY BALL!

*Agnes Choate Wonson*



ACROSS

2. Four of these are needed to play this game.
4. Playing field
7. Used for hitting
8. Used to catch the ball
10. A bad hit
11. A swing at the ball

DOWN

1. Nine players
3. To go between bases after a hit
5. Retired
6. Players' quarters
7. Something thrown toward the bat
9. Fourth base

## A JUMPING WISHBONE

*Gene Wright*

Do this trick to entertain your friends.

Let a wishbone dry for several days; then tie a string all the way around the two arms of it. About ½" from the end of a used match cut notches. Insert the notched end and twist the match around until the string is wound tightly. Pull the match up toward the head of the wishbone until the string slips into the notches and holds it tight. Put the other end of the match underneath the head of the wishbone and place the whole thing on the table. The moment you let go of the match, the wishbone will jump into the air.

## *Time to Smile*

*Teacher:* If you had ten fingers and four were taken away, what would you have?
*Jimmy:* No music lessons.

*Mother:* How many are four and three?
*Mary:* Seven.
*Mother:* Then what are four potatoes and three eggs?
*Mary:* A bowl of salad.

*Mark:* Is a chicken big enough to eat when it's two weeks old?
*Bill:* Of course not.
*Mark:* Then how does it manage to live?

*Ray:* Two cats caught and ate one jay. What is my phone number?
*Joe:* How should I know?
*Ray:* 281-J.

## Notes from *Aunt Grace*

Dear Girls and Boys,

Can you imagine what Agnes is doing? She is sitting on the window sill sniffing the fresh spring air that is blowing. When I finish this letter, I am going to the store. Of course, Agnes always prances along on the walk in front of me.

Last week when Agnes and I returned from a walk we found a covered basket on the porch. There was a note tied to it saying "Take me inside the house before opening!" We took the basket inside and set it on the floor. When we took off the lid, guess what we found? A beautiful little white bunny rabbit.

One of our friends in the country has given it to us, but now we have a problem. What shall we name the bunny? Agnes and I have decided we don't like the names "Whitey" or "Pinky." We want a name that's different.

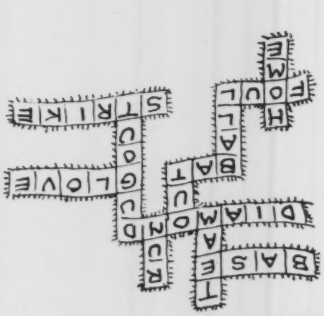
Of course we have a gift for each of the persons sending in one of the five best names for our bunny, by April 10. The address is Aunt Grace, *The Instructor*, Dansville, New York.

Affectionately,
Aunt Grace

P.S. We thought perhaps you might like to see what our bunny looks like, so here is a drawing of him. That is Agnes peeking around the bunny. She said she wanted to be in the picture, too.

We welcome, but cannot acknowledge, contributions for this department. Two dollars or more is paid for each item used except riddles and jokes, for which one dollar each is paid. Manuscripts (except seasonal) not heard from in six months should be considered rejected. Those with stamped envelopes will be returned. Address: Girls and Boys, *The Instructor*, Dansville, N.Y.

## ANSWERS TO QUIZZES



**The Riddle Box**—cloud, when you are Chile, a coat of paint, I just passed my screen test

**An April Puzzle**—April Fool! It doesn't spell anything.

**Play Ball!**—

**What Was in It?**—
1. silver bells, cockle shells, pretty maids
2. nothing
3. pickled peppers
4. Peter's wife
5. butcher, baker, candlestick maker
6. four-and-twenty blackbirds

**Lose a Letter**—stand, sand, string, sting, stick, tick

**Add a Letter**—

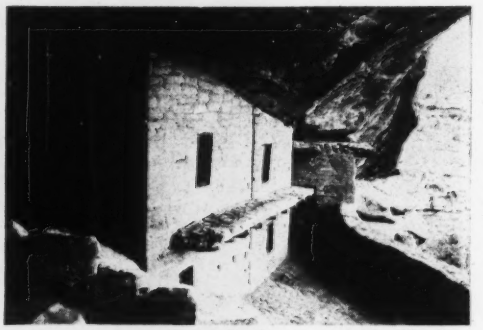
| | | | | |
|---|---|---|---|---|
| 1. clap | 3. there | 5. wash | 7. gold | |
| 2. when | 4. town | 6. pants | 8. clove | |

**Eek! A Mouse!**—
1. Farmer's wife
2. one
3. Pied Piper of Hamelin
4. Mickey and Minnie Mouse, Mighty Mouse, Jerry
5. Pussy cat

**Nursery Rhyme Ads**—
1. Three Little Kittens
2. Black Sheep
3. My Black Hen
4. Lucy Locket

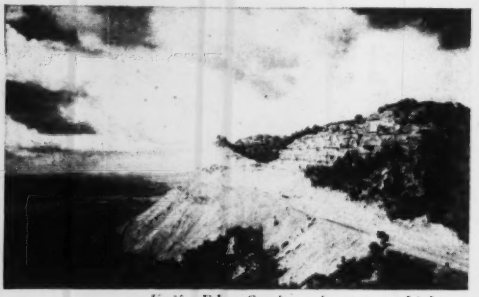
Four shimmering wings propel the dragonfly through the air at sixty miles an hour. While in flight, this blue, green, purple, or copper-colored insect uses its six spiny legs to catch and hold its food, especially mosquitoes.

*Karin Ahrens (left), and Lief, Karin, and Jon, with Sigrid, who "motivated" the family's trip.*

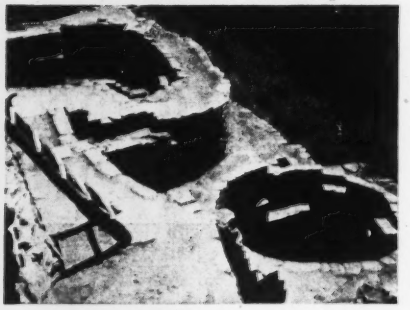


*Above: Penthouse apartment, old style—rooms in Balcony House. Below: Kivas (ceremonial chambers) in Cliff Palace.*

*Cliff Palace, well protected.*



*Knife Edge Section of entrance highway.*



*Winner of Fourth Prize*
*1952 Travel Contest*
*of*
*THE INSTRUCTOR*

# Mesa Verde—Land of Echoes


**Carsten Ahrens**

Teacher of Biology, South Hills High School,
Pittsburgh, Pennsylvania

*Park Museum diorama, showing life as it was lived in a cliff dwelling.*

*Mesa Verde Park is a place to delight every camera enthusiast.*

LATE last spring my family was having its regular weekly business meeting. My wife is the secretary. The three older vikings—six, nine, and eleven—had taken an active part. Linnea, the three-year-old, ignored Mr. Robert's Rules completely. I was chairman.

"Before we adjourn, does anyone have any suggestions for the good of . . . Yes, Mother?"

"I move," said my wife, "that since the final installment on the house has been paid, we take a vacation this summer."

"I second the motion," all three vikings chorused. Lindy just yelled, happy over the sudden confusion.

"That seems unanimous," I said. "Does anyone have a suggestion as to where we might go?"

The oldest viking was recognized.

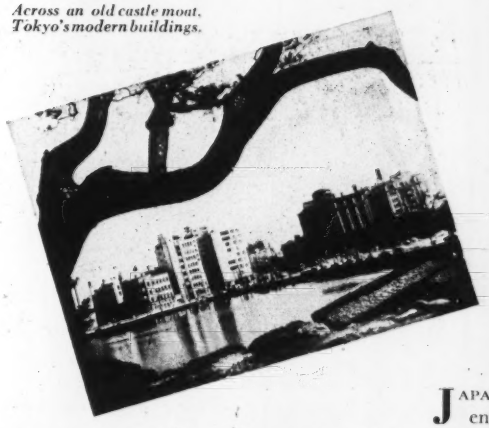
"I move," he said, "that we go look for Mother's doll."

It is an old and dearly loved story around our house. I suppose every home has some favorite like it. Our story has been told and retold countless times. We had argued about it many times: Might a wooden doll, cached in a cave in the mountains of southwest Colorado for twenty-five years, still be there—and recognizable?

Mother had been reared in the West. When she was a girl of ten, she had spent most of a year with relatives in Mesa Verde. She had no playmates, so she wandered with her doll, Sigrid, among the canyons. Her favorite playhouse was a tiny niche high up in a canyon wall where ancient ruins of the cave dwellers still existed. Here in a forgotten world she played. She discovered a loose adobe block that, when removed, disclosed a boxlike cavity behind it. This was her treasure vault; here all her cones, rocks, Indian relics, and other keepsakes were hidden. One day, above a doll's lullaby she was singing, she heard her name called. Quickly she cached Sigrid with the other things and *(Continued on page 80)*

*Photos of the Ahrens children, from the author; the pictures of kivas and group photographing Cliff Palace, from Denver Convention and Visitors Bureau; others from Mesa Verde National Park, Colorado.*

# In Japan I Did As the Japanese Do



*Across an old castle moat, Tokyo's modern buildings.*

*Winner of Fifth Prize*
*1952 Travel Contest*
*of*
*THE INSTRUCTOR*

**Betty S. Waller**
**Teacher of Kindergarten, Pearl Harbor Elementary School, Honolulu, Hawaii**

JAPAN! Land of romance, glamour, and enchantment, land of gay parasols and colorful kimonos, *here I come!*" This was the song in my heart as the great silver Stratocruiser took off from Honolulu Airport.

I had dreamed of this trip, and finally I found a Japanese Tour Agency in Honolulu which sent out conducted tours each year. I traveled with six Japanese, all grand companions and lots of fun. However, until my return, I did not know that I was the first American ever sent out on one of these particular tours. Had I known this earlier, I might not have had the temerity to start.

I lived as a Japanese—stayed in Japanese hotels—slept on *futons* on the floor—ate off gorgeous chow benches—wore native kimonos and getas (wooden clogs)—all this for twenty-two days. Never had I had such a fantastic experience.

We traveled all over three of the four major islands of Japan. From Honshu, the largest and the one which boasts Tokyo, we went by rail through an underwater tunnel to Kyushu, Japan's most southerly island. To reach Shikoku we had to sail the Inland Sea, which is nothing short of fairyland.

We visited out-of-the-way spots to which American tourists do not ordinarily go—using trains, small craft, steamships, jinrikishas, and a *sumari* basket. This last is a wicker basket, carried on the shoulders of two men. I rode in one (feeling exactly like a sultan's wife!) for three miles, at a cost of only two hundred yen, about seventy cents in our money!

I had left Honolulu by Pan-American Stratocruiser at 10:15 the night of June 21. Arriving at Wake Island about dawn the following morning, we were taken by bus to the airline's dining room (since destroyed by a typhoon) for breakfast. Again we were airborne, and by early afternoon the land of my dreams came into view. On this beautifully clear day, Fujiyama *(Continued on page 86)*

*The ancient tea ceremony is still popular in Japan.* Below: *The perfect white cone of Fujiyama.*

*The famous Buddha at Kamakura—for size, compare with the people.*

*Photographs on this page from Japan Travel Bureau, New York City.*

*Five-storied pagoda of Kofuku-ji Temple, Nara.* Below: *Family gathered around a chow bench for their supper.*

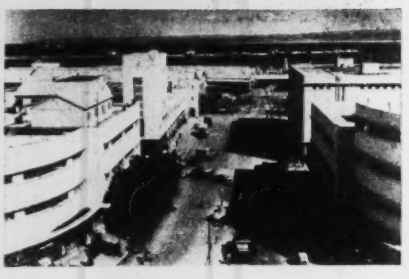
*Japanese women are skilled in the arrangement of flowers.* Below: *The veranda of Kiyomizu Temple, Kyoto.*

# Israel Today — "From Dan to Beersheba"

**Sylvia P. Koppal**
Teacher, Fifth Grade, Hillside School,
New Hyde Park, New York

*Winner of Sixth Prize*
*1952 Travel Contest*
*of*
*THE INSTRUCTOR*

*Raising plants in a mineral solution instead of earth—a farm in the Negeb.*



*Above: New housing project at Beersheba. Upper right: Deizengoff Circle at Tel Aviv. Lower right: The port of Haifa on the Mediterranean.*

*The old and the new in Nazareth.*

*Photographs on this page, courtesy of Audio-Visual Department, Israel Office of Information, New York City.*

Be sure to look for the announcement of the 1953 TRAVEL CONTEST of The Instructor on page 80 . . . "Your Next Trip" is on page 95 this month.

A YOUNG Israeli on furlough visited the Wailing Wall in Jerusalem, so the story goes. Here he found a number of old bearded Jews fervently praying. He approached one and gently asked, "Tell me, please, what are you praying for?"

"Our victory," replied the old man.

As the young soldier turned to go, the old man called after him, "It's true, young man, that I am praying for our victory—but don't you rely on it!"

That tale typifies the very young and dynamic state of Israel. Now just past its fourth birthday as an independent democracy, the people still believe in the efficacy of prayer, but they add to it agricultural "know-how," a flourishing university, a fine technical school, a symphony orchestra, and much hard, backbreaking physical labor.

Our New York University Workshop group boarded a plane at Idlewild (International) Airport July 1. With giant steps through the skies to Labrador, Iceland, England, France, Switzerland, and Greece, we arrived at Lydda Airfield forty hours later. Home base in Israel was a school called Beth Berl. It is situated about twenty miles east of Tel Aviv, the largest and busiest city in Israel. From here we toured the country in three-day jaunts, returning for lectures and relaxation before setting out again.

The school was a veritable Shangri-La of the Near East. In that land of heat and water shortages, Beth Berl's terraced gardens, covered with such familiar flowers as salvia, petunia, and sweet alyssum, made a pleasant sight for us to spy from afar as we returned hot and tired from our trips.

Several days after our arrival in Israel, we set out for Tel Aviv. The program for the group was the usual one: a visit to the City Hall and a reception by the mayor, visits to the American Library, the Bialek Museum, and so on. My roommate and I decided that this was not what we wanted to see in Israel. We wanted to meet the people. So, armed with my poor Hebrew, and a strong faith in pantomime and the English language, *(Continued on page 88)*

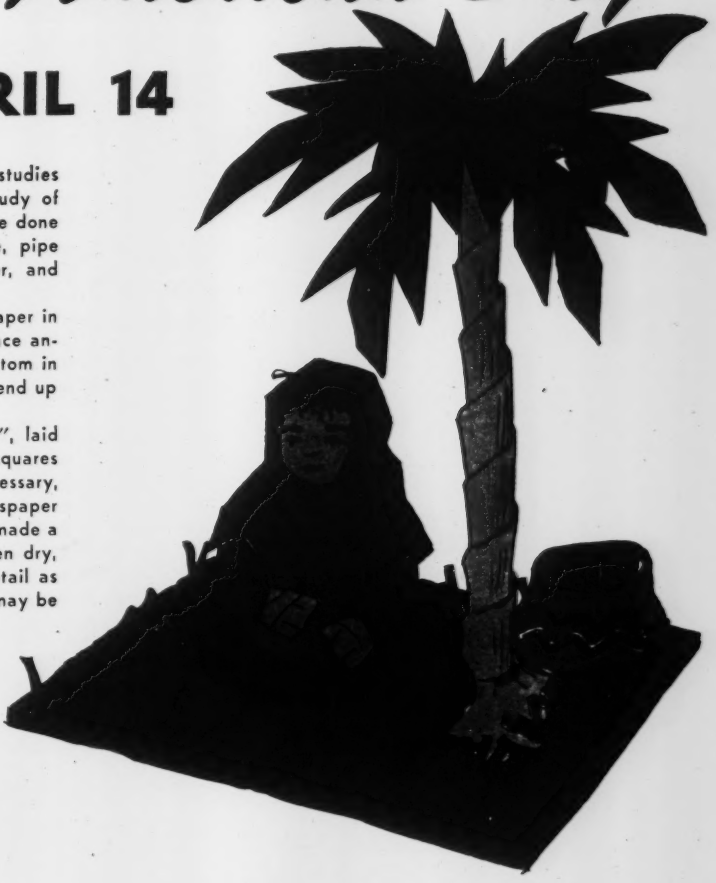
*A potash works on the Dead Sea.*

*As of old, a shepherd and his sheep in Galilee.*

# Native Figurines for Pan-American Day

## APRIL 14

*Helen Wolfe*



NEWSPAPER FIGURINES can be a means of correlating social studies with art. The ones pictured here were made following a study of Mexico. The project is suited to the upper grades, and can be done even with limited equipment. Materials: Newspaper, paste, pipe cleaners or pliable wire, tempera paint, string, crepe paper, and scissors.

To make a 12″ basic figure: Tie a lemon-size wad of newspaper in the center of a full sheet of newspaper. This is the head. Place another wad under the string and tie for the waist. Cut the bottom in two, up to 1″ below the string. Make the legs 1½″ x 8″. Bend up 1″ for each foot.

The arms and hands are formed by a paper roll 13″ x 1″, laid across the shoulders and tied. Cover the entire figure with 2″ squares of torn paper and paste. Bend into the desired position. If necessary, tie in position until dry. Covering several thicknesses of newspaper heavily with paste forms a material as pliable as tin foil. We made a serape, tucking it around the figure as if it were cloth. When dry, the figure will be hard and ready to paint. Add as much detail as possible for interest and fun. Work for originality! Features may be painted on, or shaped while face is wet.

Make-up hair from a stage costumer is inexpensive, and adds greatly to the realism of the droopy mustache and hair. Yarn may be used instead of hair. In dressing the women, brilliant crepe-paper skirts tied around the waist, and head shawls, add interest. The feet of the women can be omitted.

Use a 12″ square of pasted papers for a sombrero. Using a soda bottle as a potter's wheel, let the square droop down about 3″; then turn it up sharply, pleating the paper so it will cup up. Cut away the extra paper. Bind the edge of the brim with pasted strips 1½″ wide, to cover the pleats. Keep pressing and shaping as you would with clay. Try the hat on the figure to see if it fits. Let it dry before painting. We have painted ours a bright yellow with border designs of black and red. Make tiny jars and pieces of pottery in this same way, to be placed near the figures.

We felt that our figurines needed bases. Cut a 12″ square from a heavy grocery carton and cover it with tan crepe paper, to give the effect of earth. From scraps of green crepe paper twist a shape like a cactus plant. Run a piece of wire down the center and anchor it in one corner of the base. A palm tree was placed toward the back to give realism and balance to the arrangement. Six leaves, made of 4″ x 8″ strips of crepe paper (grain running crosswise) were made by pasting two strips together over a pipe-cleaner rib, allowing it to extend 1½″ at lower end for fastening to trunk. Trunk is 12″ of wadded paper wired and tied with string. Bind it loosely with a tan crepe-paper strip.

# BIRDS you

**ORIGINAL ART work is a natural to go with a study of birds. Present birds as family types—with interesting habits and personalities! Get your children's interest by hearing their incidents first; then tell a few of your own. Start a reference table about birds. This may have bird pictures, mounted specimens, and bird song records (but not nests, because in spring the birds are using them). Encourage children to make bird posters and drawings.**

*Read "North with the Spring"—a naturalist's journey, with true bird stories that will interest older boys and girls. By Edwin Way Teale (Dodd Mead; $5.00).*

## *Fish Hawk*

In Cape May County, New Jersey, fish hawks' nests are found along the wilder shores of Delaware Bay. Fish hawks not only live near the water, but often build huge platform nests on the top of telegraph poles along the country roads. The old Fishing Creek schoolhouse once had a hawk's nest under the bell roof. People drove from miles around to watch the hawks feeding their young. (Read: *The Fish Hawk's Nest*—Stephen Meader.)

## *Bald Eagle*

One fall evening, while taking a walk in the city, we met a young man who looked very sad. He told us he had found and tamed a young eagle in a boys' camp in Maine that summer. He brought it home to Philadelphia, where it had escaped from his yard. (The immature bald eagle has a dark head, as pictured.)

# may not know

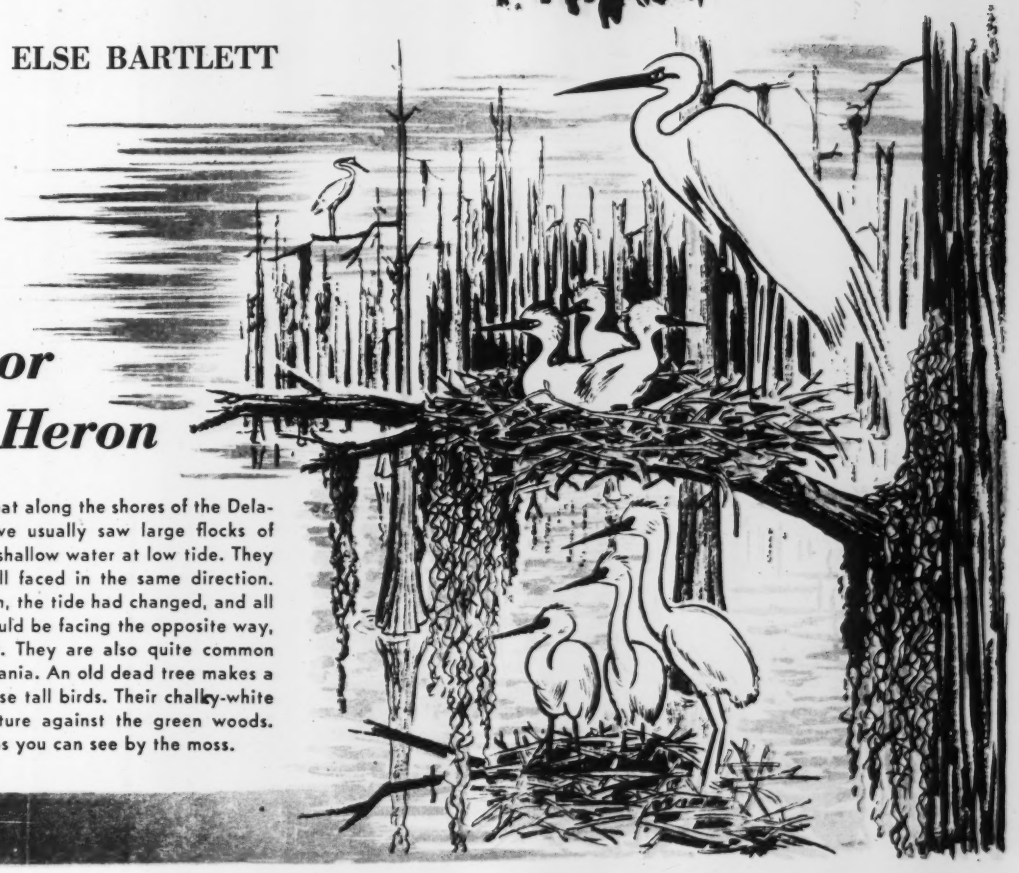
## Screech Owl

On the grounds of the old Meeting House, next to the schoolyard where we used to play, was an old carriage shed. In the cool shade under it, a little screech owl sat, one day. A group of us children gathered around to admire and talk to it. It did not move except to blink its eyes occasionally. We suspected it could hear but not see us, because its eyes stared so straight ahead, like those of a person in a dream.

## Humming Bird

We had a flower bed filled with scarlet sage, when we were children. Soon we discovered that the long center of the flower could be pulled out easily. By biting off the end and sucking there, a minute amount of nectar could be tasted. So we were not surprised that the humming birds were fond of these flowers also, and we often saw them hovering over this flower bed, their little wings going all the time like airplane propellers. (The nest is made of lichens, like tiny cereal flakes.)

ELSE BARTLETT



## Egret or White Heron

When we sailed our small boat along the shores of the Delaware above Philadelphia, we usually saw large flocks of white herons wading in the shallow water at low tide. They would be fishing happily, all faced in the same direction. Later, when we passed again, the tide had changed, and all of the dainty white birds would be facing the opposite way, as if by unanimous consent. They are also quite common along the creeks in Pennsylvania. An old dead tree makes a perfect resting place for these tall birds. Their chalky-white feathers make a lovely picture against the green woods. The nest here is in Florida, as you can see by the moss.

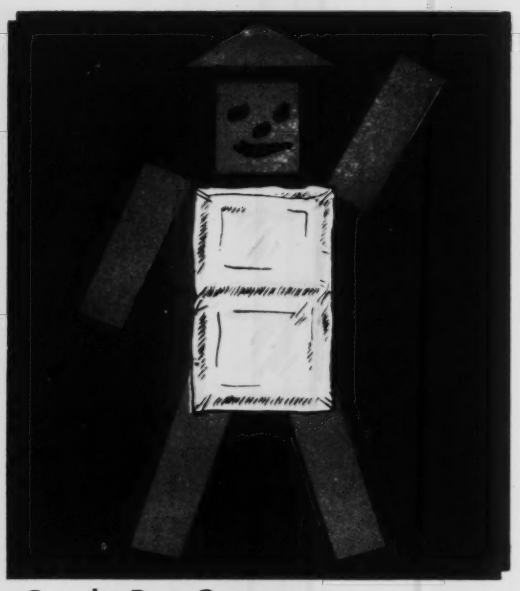
# *At School Parties, Exchange*

# GIFT TRICKS

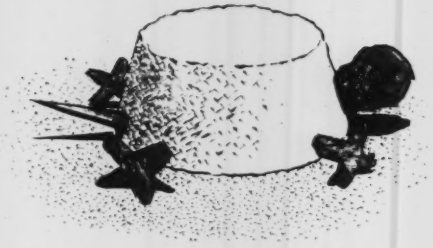
## *Grades One and Two*

DOROTHY HASKINS

CHILDREN can make surprises to exchange at school parties. This will make it easier for the teacher, who usually supplies all the little extras herself. I have used this idea in both first and second grades and the youngsters were delighted. We had a discussion of ways to use the round, square, and rectangular shapes which are available in candy and gum. These can be mounted on folders made from colored construction paper. To complete the figures, parts can be made of strips of paper or crayoned like the deer shown.

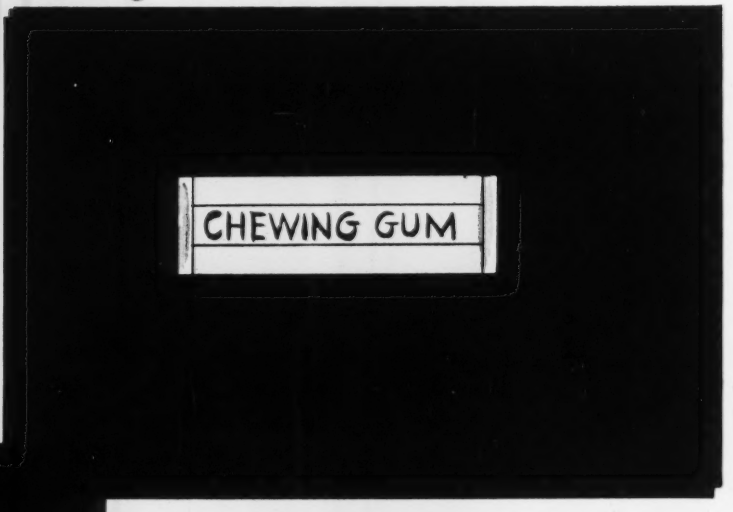


Candy-Bar Cop

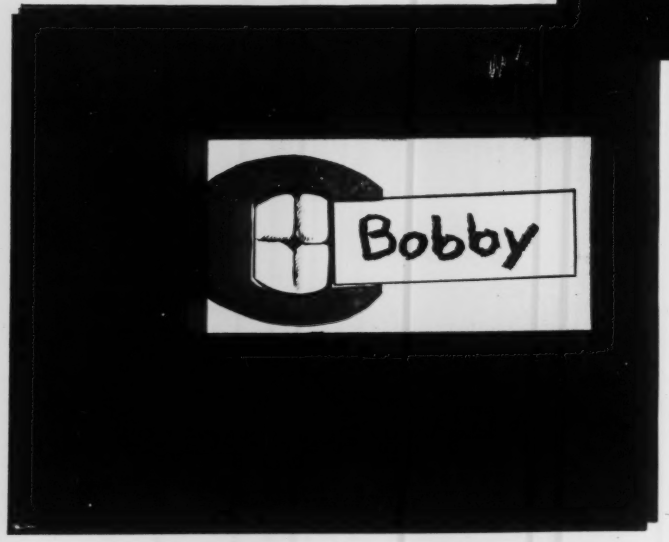


Gumdrop Turtle

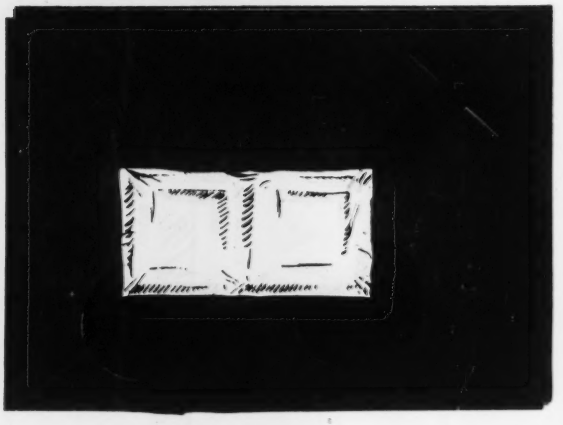
Chewing-Gum Deer




Gum Truck

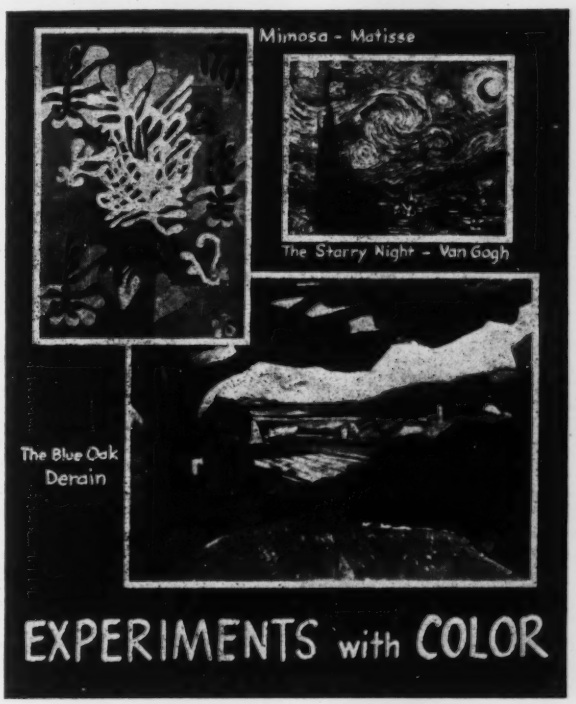



Chocolate Cart



# *Have you introduced your class to*
# MODERN ART?

***Dorothy Fisher***
Auditorium Teacher, Goodale School,
Detroit, Michigan




**VAN GOGH**

**CEZANNE**

**DERAIN**

**GAUGUIN**

**MATISSE**

MODERN ART can be the biggest adventure of the year in your classroom! It is the unit of work I most proudly remember from last year, and the one I'm enjoying the most this year with a group of seventh-grade pupils. Modern art is a challenge because it concerns new and different expressions of ideas. It is the attempt to gain an understanding of the ideas of modern artists that is the adventure—as well as the challenge to teacher and pupils. Millet, Breughel, and other artists, now very much accepted, were misunderstood in their day. Just as always, contemporaries mock new techniques.

In my auditorium classes, I include some periods of art appreciation for all grades. By the seventh and eighth grades, something new and different is needed to arouse interest, and so I stress units on "the new art." However, modern art can be equally fascinating to fifth or sixth grades. It could be part of a language arts program—by stimulating a class to absorb ideas, think them through, and express in written form their reactions and thoughts. In other words, this adventure is available to most of us—in many classroom situations. If you would like to try it, let me share my experiences with you.

### YOUR BACKGROUND

If you will be starting your unit of modern art as I did—with little background of art—it is good to know that it is fascinating. The leaders are interesting, and dramatic episodes are frequent. The art of the 19th-century impressionists is a good place to start. Let Van Gogh, Cezanne, Monet, Manet, Seurat, and others show you their attempts to create true art. Color and its effects were their main study.

As their paintings, and reasons for painting, become familiar, move to the 20th-century artists. Read of the Armory Show of 1913 in America—how the French and American artists were labeled "shocking" and "deceitful." Discover Klee, Picasso, Braque, Miro, Dali, and many others, working in an independent, original way to discover new meanings and values in art. Regardless of how much or how little we agree with them or enjoy their art, we must come to know what things they think are important and what they are trying to express, before we can honestly present them to our classes.

Where can we quickly obtain this background? There is the usual source—the library. Magazines such as *Life*, *Time*, and *Vogue* carry art sections that are easy to read and are accompanied by examples of modern art. Facts and stories about the artists can be found condensed in various Pocket Books, on sale in book and department stores.

By noticing any mention of art, you will gradually build up your own appreciation for the efforts of today's artists. Don't feel you must know everything about art before you begin. Learn as you go along—explain to your class that much is new to you too. They won't expect you to know all the answers—in fact, they'll feel more secure if they realize that you too have to try hard to comprehend the unusual expressions of art.

### MATERIALS NEEDED

Once you feel that you have enough information to begin work with your class, the problem of available class material arises. The most fun and the most interesting exchange of ideas come from the general classroom discussion. Therefore a large supply of reproductions of paintings that you want to show is a most important tool. Some cities have a children's museum or central place from which teachers can borrow copies of great art of the past and of today. But a set of your own is easy to develop. Cut full-page prints of the paintings from *Life*, *Art News*, the *Woman's Home Companion*, the *Ladies' Home Journal*, and so on. Back copies of such magazines are often available in resale book stores. The Museum of Modern Art, 11 W. 53rd St., New York 19, N.Y., has color reproductions for sale. Ask also for information about their filmstrips. The catalogue of Artext Prints, Inc., Westport, Conn., lists color prints from $.25 to $1.00. They also have miniature prints for a few cents each. The New York Graphic Society, 10 W. 33rd St., New York 1, N.Y., has prints 8" x 10" and larger. The Metropolitan Miniature Series offered by the Metropolitan Museum of New York (through the Book of the Month Club) tells concisely the story of art today as well as the art of the past.

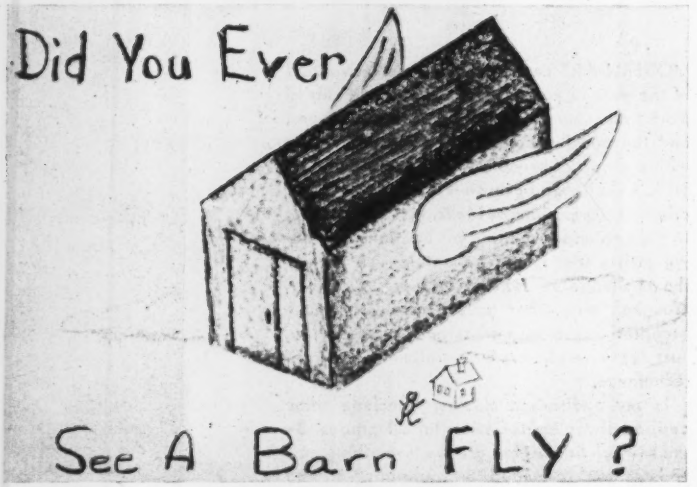
Since most of the prints may not be very large, it is easier for the class to study them if they are placed on heavy mounts about 22" x 28" or larger. Mount three or four paintings on each. Try to have one main idea demonstrated on each chart. For example, paintings by one artist to show his style; several paintings to show how different artists try to represent objects by basic forms—cubes, and so on; paintings by the French masters whose experiments with color led the way to modern styles of work (Braque with his still-life objects, Mondrian with his straight lines and pure colors, and Picasso with his circulating viewpoint), and so on.

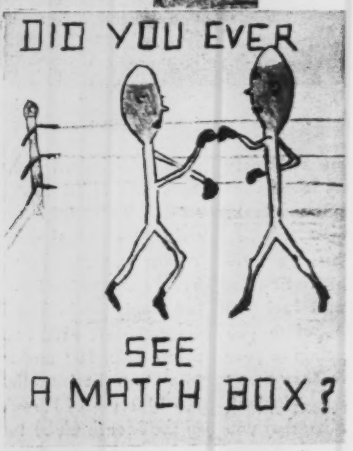
Such charts will provide stimulus for class discussion. The best plan is to use one or maybe two charts at a time. A review of ideas discovered in previous (*Continued on page 82*)

# "DID YOU EVER?"

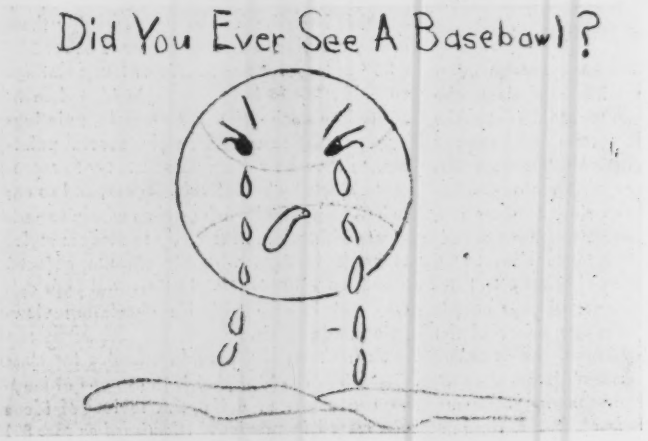
## a cartoon idea for APRIL FIRST

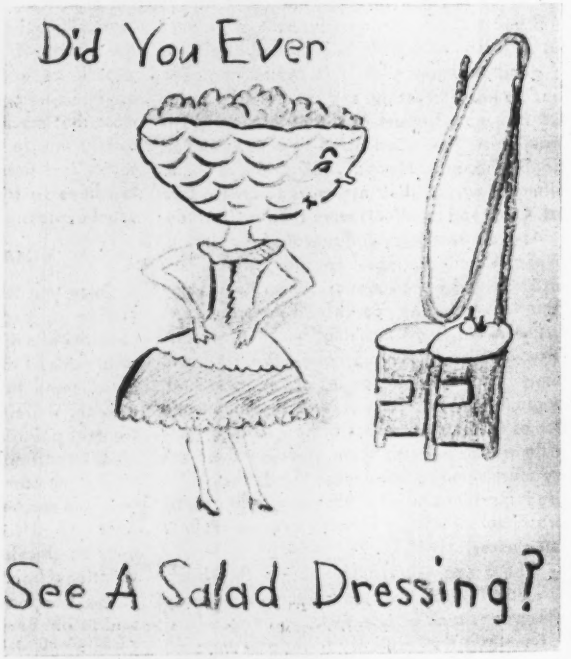
MURIEL RAY




JUST FOR FUN! Here's an idea my upper-grade pupils enjoyed tremendously, and one that helped them create without self-consciousness. Give the two-word names of a few objects, like the samples pictured, in which action is suggested. The titles seem to be enough to set children's minds humming. More fun should be injected into art lessons!



# Creative Dramatics

**Conducted by Ruth Birdsall**

HAVE you had a chance to look over a copy of *Creative Dramatics in Home, School, and Community*, by Ruth Gonser Lease and Geraldine Brain Siks? It was published by Harper & Brothers in 1952. It is authoritative without being stuffy and has a wealth of practical suggestions. I also like *Creative Play Acting*, by Isabel B. Burger (A. S. Barnes & Co.; 1950).

**NELL JOAN RANSON, a fourth-grade teacher in the Charles H. Wright School at Merced, California, describes**

## *An Adventure in* Group Planning

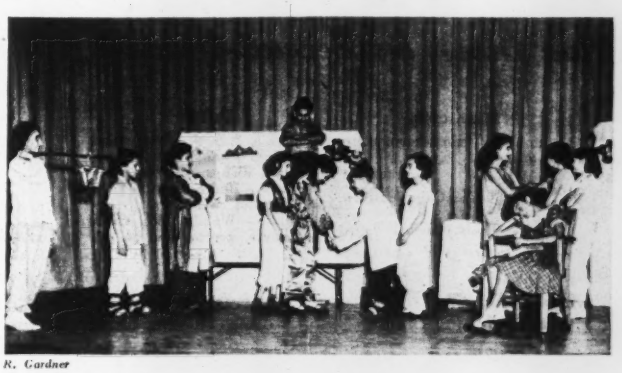
OF ALL the activities used to round out the curriculum and bring it to life, plays are universally and rightly popular. As a culminating activity for a unit, a play written, produced, and acted in by the children themselves is a tremendous experience.

The story may be original or it may be taken from the children's reading. Using a story from a book does not hamper creativity because only the bare outline of the plot and only especially necessary lines of conversation need be used. Most of the dialogue can be original, new situations can be added, new characters introduced, and old ones built up beyond recognition.

In choosing the story, the teacher must help the children to keep some practical questions in mind. Does the story have plenty of action and incident or will it drag as a play? Does it call for special props or staging effects? Does it require many scene changes? Will it furnish parts for a good many people?

Our problem was to write a play to culminate our unit on Mexico. One of the boys suggested an original play on the first eruption of the volcano Parícutin, but we decided that this would be too difficult to stage. Another group wanted to dramatize a story about a burro market, but the majority pointed out that there were few characters in it besides burros, which would be hard to portray! These are typical of the ideas which always appear, but must be tactfully overridden.

Finally we decided to use as a basis *The Village That Learned to Read*, by Elizabeth Tarshis (Houghton Mifflin). This delightful story deals with a Mexican village for which the government has provided a new school building and a teacher. A fiesta is planned for the day when every child shall have learned to read, but Pedro, the mischievous son of the mayor, thinks that reading is nonsense and refuses to learn. The means by which he is finally persuaded furnish some humorous complications, which seemed to offer promising material for our play. We *(Continued on page 79)*



*R. Gardner*

**Catherine Cottman Wilson, a teacher in Public School 192, Manhattan, New York, sent us this photograph showing a scene from a dramatization of the story of Aladdin which was developed creatively by her sixth-grade pupils. It was given in pantomime because many of the children have language difficulties. Except for the Narrators, actors exchanged roles from one performance to another, so that the whole class had a chance to take part. For costumes, they used discarded pajamas dyed various bright colors with tops worn in contrast to bottoms. The background scenery consisted of sheets (to which construction-paper windows were stapled) hung over folding screens.**

**First-graders in the Dominic F. Burns School, Hartford, Connecticut, helped their teacher ISABEL CROTTY write a play about**

## *Good Little Citizens*

*(The pupils sat in groups on the stage. A little girl played the part of the teacher. A table near by held books and a toy telephone. As the curtain opened, a pupil read a story to the class. Suddenly, the telephone rang. The teacher answered the phone and the play began.)*

TEACHER—This is Miss Crotty speaking. *(Pause.)* Oh, I'm sorry to hear that. I'll speak to the boys about it. Thank you for letting me know. *(Hangs up.)* Mr. Judd, our principal, phoned to say that two boys, from this room, ran through a neighbor's yard and picked some flowers. Which boys did that? *(Two boys slowly rise.)* I'm glad that you are honest about admitting this, boys, but I am sorry that you did such a thing. We have sidewalks to walk on. Never take short cuts through anyone's yard and never pick flowers that you do not own. Good citizens try to take care of *all* property. You may sit down now, boys. *(Boys sit.)* Let us talk about the proper way for children to act on the street, at school, and at home. Who has something to say?

*(Pupils, seated in no special order, rise and make statement; then sit. Teacher makes an appropriate remark after each.)*

PUPIL I—Obey all traffic rules, and the policemen at the corners, and our Safety Patrol Boys.

PUPIL II—Never cross the street between parked cars.

PUPIL III—Don't run across the street and try to beat a car that is coming.

PUPIL IV—Always walk on the sidewalk and not along the curbing.

PUPIL V—Don't take up the whole sidewalk. Leave room for other people to pass.

PUPIL VI—It isn't polite to shout on the street. Be quiet.

PUPIL VII—Always come to school on time.

PUPIL VIII—Come to school looking neat and clean.

PUPIL IX—Help keep the classroom looking neat and clean.

PUPIL X—Throw scrap paper into the basket and not on the floor.

PUPIL XI—Never mark on desks or walls with pencils or crayons.

PUPIL XII—We should take good care of the books we use, so other classes can use them.

PUPIL XIII—Good citizens use the trash barrel for apple cores, banana skins, grape seeds, and such things.

PUPIL XIV—It's dangerous to throw fruit skins on the ground because people might fall and get hurt.

PUPIL XV *(boy who was guilty)*—Never take short cuts through people's yards because they don't like it.

PUPIL XVI *(other boy who was guilty)*—And never pick flowers in other people's yards. If you want some flowers, ask the lady in the house for them and say thank you. *(Continued on page 84)*

## *Ideas to Share*

One spring play, not included for lack of space, was "April Showers Bring May Flowers" by Louise Bates and Joyce Gardner, Riverdale Neighborhood School, Riverdale-on-Hudson, N.Y. The boys recited rain poems and the girls represented flowers, using Elizabeth Gordon's *Flower Children* (Volland) for inspiration.

I was intrigued because boys especially do not like to recite poetry. Here is what Miss Bates said about the program.

"I told the children that I thought it would be fun to give a play about spring, so we talked about what spring means—color, poetry, singing, dancing.

"Some boys were reluctant to recite poetry in front of an audience but to their amazement, they *knew* their poems after three rehearsals.

"The pupils were only eight-year-olds, but they did their utmost, which was quite good. Action began when the boys, dressed in rain coats and hats, danced into the auditorium, to the tune of a rain song, and shaking rain rods (sticks with metallic icicles taped on.) They lined up before the curtain and recited their poems.

"The curtain opened, and each pair of Flowers did an appropriate dance before reciting their verses.

"At the end, each Shower took a Flower on his arm for the grand march down the aisle to the tune of Berlin's 'Easter Parade.'"

## *Our Plays* This Month

TEACHERS ask for more primary plays," one of our field representatives reported; "I teach fourth-graders," some subscriber wrote, "and I need more plays for that age group"; "There never seem to be enough plays for older children," another teacher wrote. How I wish we had room to give all of you as many plays as you could *(Continued on page 83)*

# CHITTER and CHATTER

## *A Marionette Play Given by Second-Graders*


LILLIAN PENNINGTON

Teacher, Second Grade,
Riverdale Country School,
Riverdale-on-the-Hudson, New York

*Reproduced from author's water-color sketch.*

CHARACTERS

NARRATOR
MR. CHIPPIE
MRS. CHIPPIE
CHITTER } —The Chippie twins.
CHATTER }
SNIP } —Their cousins.
FLIP }
MOTHER OF SNIP AND FLIP
CHORUS

SETTING

*Scenes 1, 2, 3, 6.*—Living and dining room, with chairs, table, dishes, and so on.
*Scene 4.*—Bedroom with twin beds and covers.
*Scene 5.*—Woods with trees, flowers, acorns, and so on.

### Scene 1

NARRATOR—Deep in a big, big woods in an old oak tree, lived the Chippie family. In the Chippie house there was Mr. Chippie, who was the father.

MR. CHIPPIE (*enters, bows*)—Howdy, folks! Howdy!

NARRATOR—And there was also Mrs. Chippie, the mother.

MRS. CHIPPIE (*enters, bows*)—How-do-you-do!

NARRATOR—Then there were the twins, Chitter and Chatter.

(*Enter the twins, chattering.*)

CHITTER—Hello! I'm Chitter.

CHATTER—Hello! I'm Chatter.

NARRATOR—The Chippies were a very happy family and they often sang songs and danced.

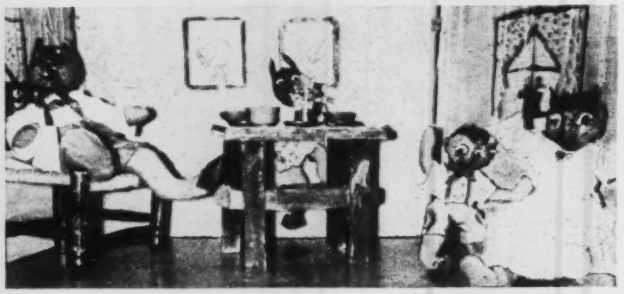
(*All dance as Chatter sings any song selected by the children.*)

### Scene 2

NARRATOR—Now the twins had such nice manners when company came that no one would ever suspect them of having any bad habits what-so-ever. But they did! They had the very bad habit of chittering and chattering whenever they were asked to do anything. This is what happened.

(*Curtain opens. Mother is by the table and Chitter and Chatter are playing by Father's chair.*)

MRS. CHIPPIE—Children, won't you please set the table? Father Chippie will soon be here and I would like to fix the acorn stew.



CHITTER—Chatter, you do it.

CHATTER—No, Chitter, it's your turn.

CHITTER—No, it's yours.

CHATTER—No, it's yours.

CHORUS (*off stage*)—
Saucy little Chippies,
They chatter all the day,
Chit, chit, chatter!
Chit, chit, chatter—chat!

MRS. CHIPPIE (*as she sets the table herself*)—Oh, my goodness gracious me! I'll do it by myself.

CHORUS (*off stage*)—
Chit, chit, chatter!
Chit, chit, chatter!
Chit, chit, chatter—chat!

### Scene 3

(*Curtain opens with Chitter on Father's chair looking out a window; Chatter stands near by.*)

CHITTER—Here comes Father!

CHATTER—Let me see, Chitter. (*Climbs up on chair also; looks out window.*) Yes, here he is.

MR. CHIPPIE (*enters, seems tired*)—Hello, children! How are you?

(*Greetings exchanged and excitement shown by all three.*)

MR. CHIPPIE—How would you like to get my slippers and paper for me? I am so very tired.

CHITTER—Chatter, you do it.

CHATTER—No, Chitter, it's your turn.

CHITTER—No, it's yours.

CHATTER—No, it's yours.

(*The Chorus off stage repeats "Saucy Little Chippies."*)

MR. CHIPPIE (*as he goes about getting them himself*)—Oh, my goodness gracious me! I'll get them by myself.

(*Chorus off stage repeats "chit-chat" refrain as curtains close.*)

### Scene 4

NARRATOR—Now Mr. and Mrs. Chippie were really very much disturbed about the children, and they often talked about it when the twins were in bed at night. They would look at them as they lay fast asleep.

(*Curtain opens on bedroom scene with the twins covered up in their beds. Mother and Father Chippie stand near by.*)

MRS. CHIPPIE (*sighing*)—They are such nice little ones—if only they did not make such a fuss about doing things. I can't understand it. I just can't understand it!

MR. CHIPPIE (*consoling*)—Now, now, Mother dear, I've explained many times that when they are in bed asleep they are like little angels, for then, you see, they cannot chitter and chatter about things. But just wait until they are older; they will be different little squirrels. It will work out all right, Mother dear. You will see! You will see!

MR. AND MRS. CHIPPIE (*softly as they gaze at the twins*)—
No more chitter-chatter,
For now you're sound asleep.
Chitter—chatter!
Chitter—chatter!
You're angels when you sleep.

### Scene 5

(*Curtains open with Chitter and Chatter on one side of the stage and Snip and Flip on the other.*)

NARRATOR—Then one fine day when Chitter and Chatter were walking through the woods looking for (*Continued on page 69*)

## *Remember* CHIPPIE?

**You read about him in the October 1951 issue of THE INSTRUCTOR. Mrs. Pennington will bring you up to date.**

Mr. Chippie brought Mrs. Chippie to his tree house in our room, and in the spring a set of twins arrived—with no names. Through our second-grade newspaper, *The Chippie Weekly*, we had a naming contest. My pupils chose the names of Chitter and Chatter.

I wrote and illustrated a story about the Chippies—making a point that our children needed to have called to their attention. The children decided to give the story as a play, using marionettes, and invite their mothers.

Miss Gardner, the music instructor, helped us with the jingles and music. The puppeteers sang the parts that are in rhyme to tunes found in their regular singing books and in a book of German folk songs. Between scenes the children sang appropriate songs so the scenes could be changed less noticeably.

The heads of our marionettes were made of wadded newspapers covered with pasted strips of paper in a simple papier-mâché fashion. They were painted with tempera paint.

I found some pieces of flannel in our scrap box and cut out the bodies of the squirrels, using a toy squirrel for a pattern. The children sewed and stuffed the squirrels and then they designed the type of clothing they would wear, which I cut out. I helped with the stringing of the marionettes, doing it simply with the use of two tongue depressors.

A high-school boy made our folding stage. The children painted the scenery and borrowed furniture from the kindergarten. Different ones brought toy dishes and silverware from home and one came bearing a huge bowl of acorn stew!

*Shh! The purpose behind this play is a secret!*

# DETECTIVE FOR A DAY

*Gertrude Sparks*

**CHARACTERS**

DANNY, HAROLD—Aged 11 to 14.
POSTMAN
ANN—About 10 years old.
BARBARA—Age 6 to 8.
MRS. BAKER—Her mother.

**SETTING**

An ordinary street in any town. This one is littered with paper and scraps.

(*The scene opens with the two boys running across the stage.*)

DANNY—Why are you running so fast, Harold?

HAROLD (*pauses*)—Miss France, the lady who lives next door to us, has hired me as a special detective. And she usually pays off in candy bars. If you want to help me, I might be persuaded to let you have a share.

DANNY—A detective! Quite interesting, Shylock, or I guess it's Sherlock I mean. Tell Watson all about it. What elemental task are we about to undertake?

HAROLD—If you'd keep still a moment and let me finish, I might be able to tell you all about it.

DANNY (*with sweeping bow*)—The sidewalk is yours.

HAROLD—Miss Mimi France—my charming neighbor—

DANNY (*interrupting*)—Oh, most charming! Indeed most charming!

HAROLD (*sternly*)—Now, look here, I ask you for five seconds, only five seconds—and what do I get? (*Puts hands on hips and shakes head.*) Interruptions, always interruptions!

DANNY—I won't say another word—not a word.

HAROLD—See that you don't, then. Miss France, if I may repeat myself, has hired me as a detective. I am on the trail of a package, a small white package. When Miss France arrived at the bus stop on the corner and dismounted from aforesaid public conveyance, she was carrying the package along with several others. Now, somewhere on the three-block journey to her home, the package became lost. I'm hired to find it. I'm detecting.

DANNY—A white package, you say? Would I seem too inquisitive if I were to inquire the nature of the contents?

HAROLD—Not at all, Watson. The package contained a thin, flat compact. It has the appearance of gold, but we will assume it to be of a baser metal. But, it is as valuable as platinum to Miss France since it's the gift of someone she calls her O.A.O.

DANNY—"One and only, eh!" I've seen him, chum, and I'd say she was right. There can't be another that looks like him.

HAROLD—You are going to help me be a detective, not a beauty-contest judge. Come along. These little pleasantries are of no consequence. The package, my dear Watson, is *our* problem. The O. A. O. is Miss France's. (*Walks rapidly away.*)

DANNY (*puffing for breath*)—Hey, wait for me. (*Puff, puff.*) Say, there's the postman. Let's ask him if he has seen Miss France's package.

(*Postman enters.*)

HAROLD—Excellent idea! (*Goes up to Postman.*) Good morning, Mr. Silvers. We're looking for a lost package. Have you seen one along the street anywhere?

POSTMAN—A lost package, eh? Well, I might, and then again I mightn't. Don't know that I'd recognize a package anybody'd want in with all the rubbish along this street. What kind of package was it? Maybe that was what I saw in the bushes at the corner. Look at those boys run! That package must be important! (*Exits.*)

(*Boys run off the stage and come back on panting.*)

DANNY—Well, here we are at the corner. I can't see anything that looks like a package. Wait! (*Draws word out.*) Wait a minute! What's that beside those bushes?

HAROLD—You mean this? (*He picks up an old newspaper folded up.*) It's just an old paper someone has thrown away. Certainly messes up the street.

DANNY—It sure does! There should be a law against it. Why don't you lay it out there and when we go home, we can take it along and see that it gets burned up, safely.

HAROLD—Hum! "A little white package," she said. Look there in the gutter—yes, right over there. (*Danny looks.*) No soap, eh?

DANNY—No package, anyway. Lots of trash, though. I thought we had a street-cleaning department in this town.

HAROLD—You'd never guess it by the trash we've turned over. But then, I guess the town could not afford to pay men to go around picking up all these little pieces. Anyway people shouldn't throw papers in the streets. (*He bends over and picks up pieces of paper and bumps headlong into Anne, who is eating a lollipop.*)

ANNE—Oh!

HAROLD—Excuse me, Anne! I didn't see you coming at all. We were so busy looking through these papers.

ANNE (*giggling*)—Oh, that's all right, Harold.

HAROLD—I didn't hurt you when I bumped you, did I?

ANNE—*Oh, no!* I mean—well—*No*, Harold.

DANNY—You haven't seen a small white package along the street anywhere, have you, Anne? One has been lost, and we are trying to find it.

ANNE—Well, I wouldn't really know, but it might be what I saw Barbara Baker playing with over there. Of course, I couldn't be sure, but she did have something behind her back.

HAROLD—What do you know! Many thanks, Anne. Watch our smoke!

(*Boys run across the stage to Barbara who has her hands behind her. Anne exits.*)

HAROLD—Hello there, Barbara! How's the big girl today? (*Aside to Danny.*) What's the little rascal got in her hand?

DANNY—How *do* you do, my dear young lady? That's right; put out your hand and shake mine like a good girl. (*Barbara puts one hand in his.*) Yipe! What's the idea, putting a mud pie in my hand? Why, you little—(*Mrs. Baker comes to doorway of her house. Danny sees her and finishes sweetly.*) Dear child!

HAROLD (*pleasantly*)—Oh, good morning, Mrs. Baker! We've organized a clean-up campaign, and we are picking up papers along the street here. We're going to ask all the people in the neighborhood to co-operate, too.

MRS. BAKER—A fine idea! You can count on my help. Barbara! Come, dear child. Time for your nap. Here, take Mother's hand. (*Barbara does so.*) Ow! Whatever did you have in your hand? Good gracious! Mud! (*Exit Mrs. Baker and Barbara.*)

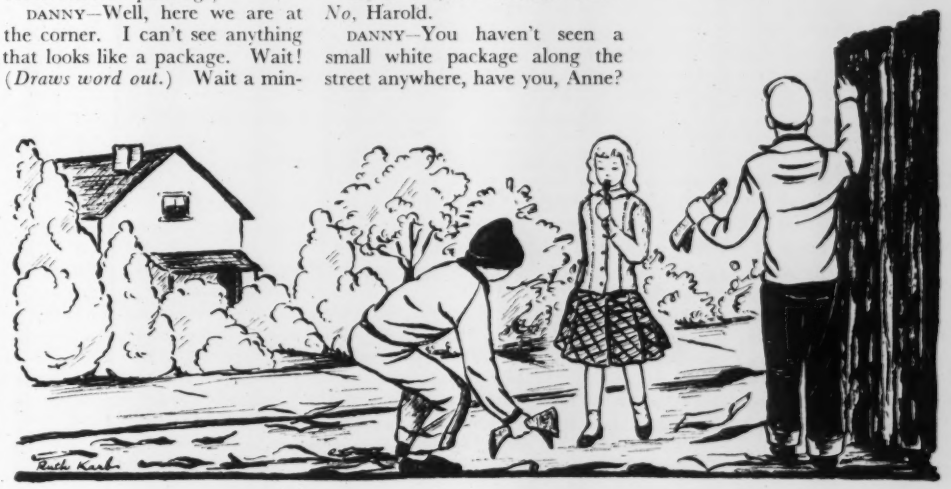
DANNY—Say! What's the idea of saying we have organized a clean-up campaign?

HAROLD—But how else are we going to explain our going around picking up trash and looking under things? We don't want to let anyone know we're detectives.

(*Mrs. Baker appears with paper bag.*)

DANNY—Look! There comes Mrs. Baker with a big paper bag.

MRS. BAKER—Just to help you boys, here (*Continued on page 66*)



# Two April Plays Calling for Special Backdrops

## THE ASADA

William H. Farmer

*for Pan-American Day*

CHARACTERS

| | |
|---|---|
| NARRATOR | SUSIE |
| FIRST GAUCHO | SECOND GAUCHO |
| OVERSEER | THIRD GAUCHO |
| LORRAINE | SONG LEADER |
| JIM | SINGERS AND DANCERS |

SETTING

The pampas of Argentina.

COMMENTS

Culminating a social-studies unit on South America, our class of thirty-six prepared and presented this play for their parents and the school. So that everyone was able to be in the production, those who did not have speaking parts participated in the songs and dances.

The girls wore gay, bright-colored skirts and white blouses and the boys wore blue jeans and white shirts.

A mural of the flat pampas plains was painted by several of the class members on butcher paper for the background.

Information was secured from social-studies multitext readers to maintain authenticity in the script.

Related Latin-American songs and dances were taught and prepared for the play to help integrate music and physical activity with social studies.

The wording of the play is flexible enough to permit using fewer characters.

Because of the many talents required for completion, the production helped and inspired us to work together—democracy in action.

### Scene 1

NARRATOR—Our friends, Jim, Lorraine, and Susie took an airplane trip to South America. On their way to Buenos Aires, Argentina, trouble developed in the engine and the plane made a forced landing on a large *estancia* in the pampas region. Here is what happened when they were escorted by a gaucho, or Argentinian cowboy, to the patio of the *estancia*.

(*Overseer and Second and Third Gauchos are seated at one side of stage designated as the patio. First Gaucho enters from opposite side with the three Americans. Overseer and gauchos rise to greet them. Guests are seated when convenient.*)

FIRST GAUCHO—Señor Overseer, I have some Americans with me who have had airplane trouble.

OVERSEER—Greetings, friends. Welcome to our *estancia*. We are indeed sorry about your misfortune. It is good, however, that you have selected this day to come as we are preparing for the Asada tomorrow. Would you like to stay with us for our celebration?

LORRAINE—It sounds very interesting.

JIM—Thank you. Just what is an Asada?

OVERSEER—Asada is the Spanish word for *roasting*, and here on the pampas it means an outdoor barbecue.

SUSIE—I remember when we studied about your country in school. Doesn't the Asada follow what we call a roundup?

SECOND GAUCHO—Yes, that's right. For days our neighbors and all the gauchos on this *estancia* have been driving cattle in off the pampas.

THIRD GAUCHO—Yes, and for days we have been setting the hot branding irons on the sides of the young calves.

OVERSEER—We've been marking the calves just as your cowboys mark the cattle on the ranches of your western states.

LORRAINE—Yes, I know because my uncle owns a ranch in Texas and he has often told me stories about the roundup.

FIRST GAUCHO—At last our task is completed and it is now about time to rest and rejoice.

JIM—I think we understand now, don't we, girls?

SUSIE—Yes, and it would be fun to see some of the activities.

LORRAINE—Maybe we could do some of the dances too. We did learn several at school. Señor Overseer, your invitation is most exciting and I am sure we would enjoy all of the festivities.

SUSIE—What about our plane—the repairs?

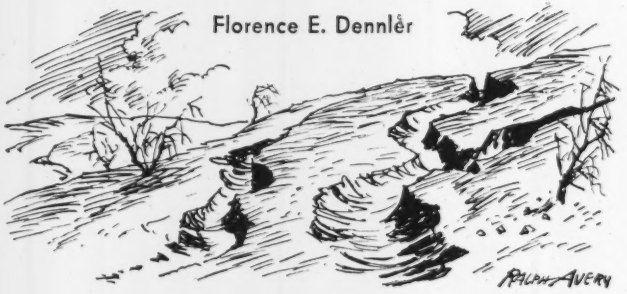
OVERSEER—The damaged parts can be repaired in our machine shop and we have horses for you to ride at your convenience.

LORRAINE—Thank you. That is generous. *(Continued on page 74)*

## TO SAVE THE LAND

*for Arbor Day*

Florence E. Dennler




CHARACTERS AND COSTUMES

FIRST HILLSIDE—A brown crepe-paper jerkin. A crown to resemble a head of teasel.

SECOND HILLSIDE—Same. Jerkin torn.

RAIN—White dress, around the waist a band of light gray crepe paper with dangling streamers. A pompon of gray streamers on head. Carries cymbals.

FLOODS—White dress. Small figures and streamers pinned here and there on dress to represent grass, bushes, and branches.

ARBOR DAY—Crown of artificial flowers. Baldric. Carries bugle.

BOY SCOUT—Uniform. Carries two tree forms (made of construction paper 5 to 9 inches in height).

TREE-LOVER—Carries a tree branch decorated with artificial flowers or berries and two tree forms.

TREES—Several children, each wearing a green cap and sash. Each carries a tree of a different species and wears a cutout shape of the same kind of tree like a shield.

CHILDREN—Usual school clothes. Each carries one or two tree forms.

PRODUCTION NOTES

This play was written for a primary assembly program to present the purpose for the observance of Arbor Day. It was enacted outdoors, and was followed by the planting of a shrub on the school lawn. Two illustrations of the hillside were fastened, one on top of the other, to a piece of wallboard propped against an easel. The first hillside was covered with trees, bushes, and grass. The drawing underneath showed a hillside from which almost all vegetation had been removed—eroded and barren. In front of the scenes was a small platform with stairs on both sides. Each character stepped up on this platform to speak his lines.

FIRST HILLSIDE—I am a hillside, where the weeds and briars grow. Trees and bushes and green grasses grow on me also.

RAIN—I am the rain. I come in showers; I come in torrents; I come in snow; I come in storm. (*Runs off clashing cymbals.*)

FLOODS—I am the floods. From little trickles and little creeks I grow and grow and grow. I carry away the little bushes; I carry away the little plants. I grow and grow and grow. I carry away the bigger trees. I carry away the land. I grow. Ho! Ho! (*Rips off top scene, exposing drawing of eroded hillside.*)

SECOND HILLSIDE—I am a hillside, too. See how the floods have wounded me. My soil is blowing away. Will no one save me?

ARBOR DAY—I am Arbor Day. I heard you calling, Hillside. I will save you with my helpers. (*Calls.*) Boy Scouts! School children! All tree-lovers! Come!

BOY SCOUT—I am a Boy Scout. I can plant some trees. This ugly hillside is just the place. (*He thumbtacks his tree forms to the illustration of the gullied hillside.*)

TREE-LOVER—I am a lover of trees. I plant them near and far. This ugly hill must become more beautiful. (*Tacks up tree forms.*)

TREES—We are the trees. We bring the fruit. We bring you lumber. Our roots hold back the floods. Our branches hold the nests of birds. We hide the homes of furry creatures. (*Each tacks up a tree form.*)

CHILDREN—We are the children. We can help. We'll plant trees for shade, for fruit, for homes of birds. (*Tack up tree forms.*)

ARBOR DAY—Good! For more than seventy years, I, Arbor Day, have said that we must think about our trees. We must remember all the things they give us. We must plant more and more of them. We must care for them, love them, and enjoy them. Once each year I will come back to remind you. Farewell.

ALL—Farewell, Arbor Day.

*Have You a Question?*

# Your Counselor Service

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**Glenn O. Blough**
Specialist in Elementary Science, U.S. Office of Education
**SCIENCE**

**F. Dean McClusky**
Associate Professor of Education, University of California, Los Angeles
**AUDIO-VISUAL AIDS**

**Hannah M. Lindahl**
Supervisor of Elementary Education, Mishawaka, Indiana
**SOCIAL STUDIES**

**Laura Bryant**
Teacher of Singing, Ithaca, New York
**MUSIC**

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**Nila Banton Smith**
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**READING**

**Foster E. Grossnickle**
Professor of Mathematics, State Teachers College, Jersey City, New Jersey
**ARITHMETIC**

**Louise Oakley**
Supervisor of Elementary Education, Union City, Tenn.
**LANGUAGE**

**Jessie Todd**
Instructor in Art, University of Chicago Laboratory School
**ART AND HANDWORK**

# *The Key to a Functional Language-Arts Program*

**LOUISE OAKLEY**

THE teacher's attitude toward the language arts, and conscientious program planning, are two important elements in determining the meaningfulness of language experiences. The teacher who can visualize how the language arts contribute to the total development of boys and girls will consider:

1. The skills to be developed in each of the language arts at each maturity level.

2. The application of these skills in meaningful situations.

By means of study, reading, discussion, and actual experience, she will develop an acceptable procedure for presenting lessons. Then her lessons will help each child acquire maximum skills in the language arts.

Some guiding principles to help the teacher develop a procedure of her own will be given here.

To teach *Reading Skills,* a good method would include these steps.

*A.* Readiness.

1. Place the child in his instructional reading group. At this level, the material will not be too difficult, but difficult enough to challenge him to succeed—with some help from the teacher.

*B.* Building background for reading.

1. Encourage discussion of personal and vicarious experiences similar to those to be read about.

2. Study pictures in textbooks or other sources.

3. Use maps if the reading selection requires an understanding of places.

4. Compare and contrast with other selections which have been read.

5. Teach new words in context. These words can be written in sentences by the teacher on the chalk board or chart paper. If the word has more than one meaning, other sentences may be added later.

*C.* Guided purposeful reading.

A few questions will help pupils establish purposes for oral or silent reading. Many people think that reading to remember is the only reason for reading. The teacher should help her pupils realize some of the other reasons.

1. To grasp the significance of events.

2. To check a classmate's assertion.

3. To determine what issues are discussed and how the author feels about them.

*D.* Supervised directed oral reading and discussion.

At this time, misunderstandings are cleared up and proper emphasis is given to each idea. Parts that have special significance can be reread.

*E.* Evaluation.

1. Answer questions.

2. Write outlines or summaries—group or individual.

3. Draw pictures, friezes, and so on.

4. Reread for enjoyment or to remember.

Through a planned method of presenting material in the reading program, skills will be gained in the social studies, science, health, and so on.

In building *Handwriting Skills,* a consideration of these principles will be helpful.

1. Children need definite instruction until the mechanics are so well established that a minimum amount of attention need be given to letter formation and spacing. When the mechanics are learned, then attention can be given to what is to be written.

2. The purpose and use of lines on paper should be explained. They make it easier to determine the place for beginning and ending letters, the height, width, and slant of cursive letters. Good manuscript letters do not have slant.

3. Writing periods should be short. During the first year of school, several short periods are better than one long period for instructions and practice.

4. Manuscript writing should be continued until a fair degree of proficiency is attained. After cursive writing is learned, practice in manuscript should be maintained, for it is a valuable tool in making posters, charts, and booklets, and for lettering drawings and other display work.

5. When the transfer from manuscript to cursive writing is to be made, pupils should be taught how to slant the paper on the desk, the connecting strokes of letters, and the new forms of letters that differ from the printed ones.

The three principal connecting strokes are: the over curve as in *may;* the under curve as in *it;* the swing stroke as in *book.* Some of the letters that must be taught as entirely new forms are *e, f, m, n, r, s,* and *z.*

6. The teacher should demonstrate how a letter or a word is to be written, and then she can check to see if the directions were followed by the pupils.

7. When the correct form has been written the pupils should not be required to continue writing the same letter for busywork.

8. The present-day goal of handwriting is legibility at the speed required for the grade level.

9. Children should be helped to understand the purposes of writing: to share information, ideas, and feelings; to keep records, permanent and ephemeral; and for the joy of creative writing.

To develop a workable method for teaching *Spelling,* the teacher should keep in mind that:

1. New words should be introduced in contextual settings which have meaning and interest to the child.

2. New words should be pronounced accurately, giving vowels and consonants their correct sounds.

3. The meanings of words must be developed, not only the most common meaning, but the common multiple meanings in addition.

4. In learning to spell, the basic perceptual skills must be involved: *visual skill*—see the word; *auditory skill*—hear the word; *speech skill*—say the word; *kinesthetic skill*—write the word; *utilitarian skill*—use the word.

5. Help the child to spell the words he needs to use.

6. Request each child to keep a list of words he misspells and encourage him to work on these words. This maintenance program should be carried out from year to year, to be most effective.

*(Continued on page 66)*

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# SPECIALLY FOR RURAL TEACHERS

## *They Didn't Like Music*

MARY GERTH

IT WAS my first year of teaching, and a more frightened young teacher never stood behind the desk of a country school. The nineteen scrubbed faces in front of me were politely waiting for the teacher to make the first move.

I suggested that we begin by singing a song of their choice. After a dead silence, a hand lifted imperatively. I nodded at the blond boy. "We don't like music in this here school," he announced.

"Why not?" I managed to ask.

"We used to have music classes and Teacher made us sing alone. Leonard always got sick, and the girls cried, so then we didn't have music any more," he explained.

"Didn't you *listen* to music?"

"One teacher did have a phonograph a long time ago."

For a moment I was stunned. Then, I tried once more to find a common basis on which these children and I could discuss music. "Isn't there some music that we can all hear?" I opened one of the windows. A medley of sounds came to us, punctuated by the clear, sweet call of the meadowlark.

A small boy raised his hand and said, "I know, Teacher. Birds."

"Birds don't make real music," objected Melvin.

Peggy turned to Melvin. "People talk about the songs of birds. Their songs are just short songs."

At that point I suggested that we find the definition of *music*. The dictionary defined it as "the art of making sounds that are beautiful, and putting them in beautiful arrangements."

To close this period, everyone was given a chance to mention everyday sounds that he enjoyed.

During the days and weeks that followed we found descriptions of the first musical instruments and made up stories to show why man had felt that he needed them. We began to understand that music sometimes speaks better than words.

A friend loaned me her phonograph. We listened to Mendelssohn's "Spinning Song" and Brahms's "Lullaby." We found records of nursery rhymes and sang the familiar verses while we played them on the phonograph. Sodermann's "Swedish Wedding March" was the musical background for some of our physical-education periods, and Schubert's "Ave Maria" often ended our day.

Singing with the recorded music banished all self-consciousness and timidity. No child was required to sing alone, but we made up a game called "Bells" in which several children took part, each representing a different bell and singing its note. We progressed to simple rote songs, including rounds.

We learned most of the so-called "essential songs"—"America the Beautiful," "My Country, 'Tis of Thee," and "The Star-Spangled Banner." But before we learned each song, we tried to find meaning in the words. It was our rule that our hearts must sing as well as our voices.

It wasn't easy to include music, which was not required like reading and arithmetic, in our curriculum, but it was worth the effort.

## A POEM AND A GAME

### *A Camping Trip*

**Queena Davison Miller**

Brother and I went camping
In the vacant lot one day.
We made ourselves a blanket-tent,
And cleared the weeds away.

Then we ate a sandwich,
And sat inside the tent.
We heard some Indians riding
And wondered where they went.

We ate another sandwich,
And heard a buffalo
Run across the prairie—
(We didn't see him, though.)

We ate another sandwich.
Then a cowboy on a hill,
Who sounded like our daddy, called,
"Where are you, Bob and Bill?"

### *Furnishing Rooms*

**Dorothea Ewe**

This game can be played by five or six children indoors. First get an old catalogue and cut out pictures of furniture, rugs, and other household furnishings. Mount each picture on construction paper for greater durability if you wish. Give each player a piece of paper; this will be his "room" to furnish. Decide in advance what furnishings each complete room must contain. Give each player one piece of furniture and then place in the middle of the table all other pictures. Then the drawing starts. If a player draws a piece of furniture that does not belong to his room, it goes at the bottom of the pile. The one who completes his room first is winner.

# DAY BY DAY FOR APRIL

## . . . Esma Hackett's Daily Suggestions to Help You in Your Classroom

1. Today, your sense of humor will probably get quite a workout as children think that playing practical jokes is such fun. Interesting facts about the age-old observance of All Fools' Day can be found in the dictionary and the encyclopedia. Sometimes a little practice in classifying which jokes really are "absurd and harmless," yet amusing, isn't a bad idea.

2. Feathers and outing flannel give a "feeling" quality to creative Easter greeting cards when they are made. Soft flannel rabbits and chickens with feathery tails will have special appeal for children in hospitals or orphanages where your group may be sending their greetings.

3. Stories and poems about rabbits, chickens, and ducks are especially popular with primary children at this time of year. In the collection, Read Me Another Story, compiled by the Child Study Association of America, you will find several such stories.

× × ×

6. With the Easter holidays over, you will be redoubling your efforts to prepare your pupils for the requirements of the next grade. Be very sure that the pupils can use the number processes that have been taught before presenting any new facts for mastery.

7. Are you giving your class plenty of opportunity to use "handling material" in arithmetic? Using the muscles so that learning is a combination of the senses of touch and sight is a very important phase of number experience. With the children's help, add to your supply of "handling material." Requisition an abacus, a flannel board, or any other item that will help you do a better job of teaching number.

8. To provide a spot for exhibits in a crowded classroom, one second-grade teacher opened the doors of her book cupboard and used the lower shelves for displaying material. Pictures relating to the items were arranged on the inside of the doors, which were allowed to remain open. (This could be done safely because of the location of the cupboard.)

9. Watch for the ad for "totes," the easy-to-put-on latex rubbers. If you mail the ad plus the name of your nearest shoe store to the company, three pairs of the "totes" will be sent to you free. During wet April days, three pairs of extra rubbers will come in handy. Only sizes for children up to third grade can be obtained.

10. Beans and peas are excellent for use in the classroom to show children how seeds start their growth. If your group did not carry on a science activity last month in which they planted seeds, now is the time for them to do so.

× × ×

13. The most recent Umbrella Book published by the Literature Committee of the ACEI, called Under Spacious Skies, is made up of regional stories which are fine for giving older children a picture of various parts of our great country. Get a copy for your library.

14. As you discuss our Pan-American neighbors this week, help the pupils to realize how very modern many of the big cities in these countries are today. Use every obtainable visual aid that will give your group a better understanding of these Pan-American countries.

15. Teachers of slow-learning older boys and girls sometimes invite local people who hire young unskilled helpers to learn a trade to come to the classroom and talk about the line of work in which they are engaged. After the talk, a discussion is carried on so that the children can learn more about these semiskilled jobs.

16. Teachers of classes which are attended by handicapped children should be sure to inform the group about various kinds of remunerative work which can be done at home. Knitting, wood carving, weaving, making doll clothes, and collecting natural-science specimens are typical examples.

17. Do you challenge your children frequently so that they will be alert and constantly watching for new items of interest? Ask the group to discover something new or not previously understood in the magazines or newspapers which they read regularly. Provide ample time for sharing and discussing these findings.

× × ×

20. Now that the schoolyard seems more crowded than ever with children bouncing balls, playing hopscotch and baseball, and jumping rope, some extra emphasis on playground safety is needed. Reserving one section for games played by older boys and girls and another for the small fry is desirable.

21. Safety posters made by the children are often an effective means of calling their attention to safe procedures. Discuss the need for the posters and have the group observe others at play before the work on the posters is begun.

22. Are you one of the many teachers who have improved your own techniques through working with a practice teacher in your classroom? In planning with a practice teacher, observing her work, and discussing ways to improve it, many a teacher has become conscious of her own weaknesses and has taken steps to correct them.

23. Readjust your reading groups frequently for the benefit of those children who suddenly spurt ahead at this time of year. Instead of holding to rigid grouping, permit "visitors" to work with a more advanced group while you are discovering the wisdom of a permanent move.

24. The possibility of becoming a reading "visitor" is a daily challenge for each child to do his best work. If he does not measure up during the tryout, his self-confidence is not destroyed when the "visit" is over.

× × ×

27. If you have not had a reading party as yet this year, why not start planning one with the next group to finish their reader? This is one of the best devices for showing parents what progress their children are making in reading.

28. The reading party can be as simple as you wish. Do be sure that you show the parents all phases of your reading program, and don't omit some emphasis on phonics. Parents are still worrying over this phase of reading.

29. Be sure to make use of every opportunity for the class to observe any construction work that may be going on in your vicinity. Children are always interested in tools, machines, and the workers who are using them.

30. Even though you are not requested to cooperate in an observance of Boys and Girls Week, it's a good idea to plan a simple program for use in the classroom.

# How *Your*

## *The* Story Behind Things We See Every Day

1

*THE "uppers," a short name for the upper part of your shoe, are cut from top-quality leather. Each shoe size has its own die, or pattern. Then the pieces are trimmed so they can be smoothly joined later on.*

2

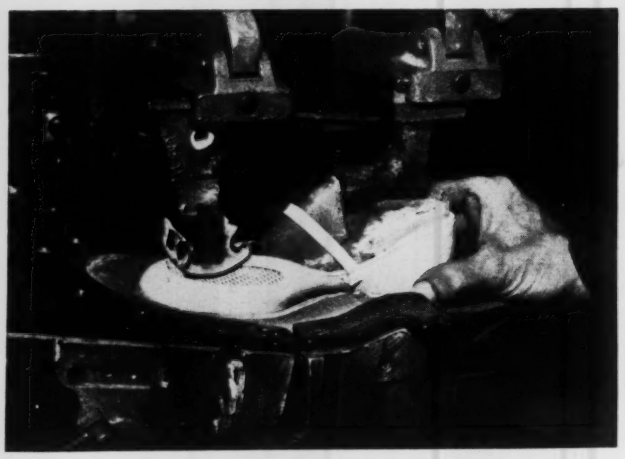
*THIS woman is sewing the uppers and lining together. The lining absorbs the moisture from your feet. If it is not properly cut and fitted to the leather, the shoe will not feel comfortable.*

6

*CUTTING and shaping the sole comes next. Just think of all the different-sized soles which must be made. After this, the sole is matched to a shoe of the same size and width.*

8

*THE sole is cemented to the insole and held tightly with sixty-five pounds of air pressure per square inch. A heel is attached to the shoe by nails which are set by the machine pictured above.*



7

# Shoes Are Made

3

*WHILE the uppers are being assembled, the bottom of the shoe is started. The insole is tacked to the bottom of a wooden last which holds the leather in shape and makes the shoe easier to handle. The last is made according to shoe size and for the left or right foot.*

4

*NOW you can see the shoe taking shape, as the man pulls the uppers smoothly over the last. Look at the next picture to see how the uppers fit around the tip of the sole.*

*THE shoe is turned over, and the uppers are fastened to the bottom of the insole. The outer sole is added later.*

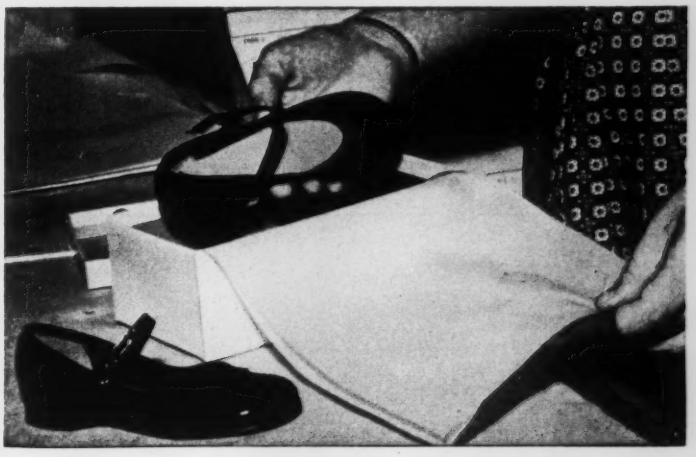
5

The photos on these pages were provided by courtesy of the Buster Brown Division, Brown Shoe Co.

9

*AFTER the final trimming, the inking of the side of the sole, and polishing of the sole bottom, the sock lining is stuck in with cement. Then the shiny-new shoes are packed to be sent to your shoe store.*

10



# TEACHERS' HOA CLUB

Help One Another

ARTICLES for this department should not exceed 300 words. We prefer them typed, double-spaced, each on a separate 8½" x 11" sheet. Put your name and address on each sheet and on every photograph or sample. Address: Teachers' Help-One-Another Club, THE INSTRUCTOR, Dansville, N.Y.

Articles cannot be acknowledged or returned, but if an item is not heard from in six months it may be considered rejected.

We will pay two dollars upon publication for each article used and an additional dollar for a photograph or a drawing.

Keep your contributions coming!

## A HORSE TO RIDE

**Winifred Gillett**

OUR second grade happily observes the antics of adult guinea pigs and their two-week-old baby and the activity of guppies in a lighted bowl. But equally popular is our inanimate pet—a large, worn, bedraggled horse with a real saddle on his back. Often someone is in the saddle, gently patting the mane, or holding the reins and "posting" at an imaginary trot.

Since this pet evolved from our having read *The Ranch Book*, I expected it would be named from that source. But the Roy Rogers influence was too strong, and it was named Trigger, instead.

Trigger's birth was a long, slow, messy, fascinating process. An old, warped sawhorse became his skeleton. Around this we wrapped remnants of chicken wire and galvanized hardware cloth, to form the body. We stuffed the inside solidly with newspaper. A stick, nailed on at an angle, made a fine neck. Onto this we nailed a stovepipe elbow, to which we attached a stuffed paper bag, and there we had a head!

Then came the laborious and intriguing part—days and days of dipping three-inch strips of newspaper into wallpaper paste and wrapping and shaping and drying body, neck, and head.

Ears were made of manila paper and fastened on with gummed tape. Paper eyes and nostrils were stapled on. When Trigger was thoroughly dry, we enameled him a creamy palomino shade. White yarn, stapled on, formed the mane, and rug yarn, nailed on, made a much-admired tail. Hours of braiding red yarn gave us a gay bridle, and an interested father donated a real saddle.

Trigger is aging and trail-worn, but young riders mount him with confidence. That sawhorse underneath the plump exterior was made to last!

## RAINY-DAY GAMES

**Mary C. Gaffney**

DURING the noon hour on rainy days, the children in first and second grades bowl for exercise. We set up on the floor ten soft-drink bottles like pins in a bowling alley. We have two rubber balls about six inches in diameter. Children take turns rolling the ball to see how many bottles each can knock down. A couple of children act as bottle set-up men. The distance is made shorter for the youngest children to roll the ball.

Another popular game is played with two wastepaper baskets and eight soft blackboard erasers. Four children are on each of two teams. Each child has one eraser and one shot. The four on one side shoot for the opposite basket; then the four on the opposite side shoot. Each shot into the basket scores one point.

Each team plays ten minutes, and then other children in the class form new teams.

## CONTINENT SCENES

**Katherine M. Small**

WHENEVER I introduce a new continent I show the children where it is on the map, tell them a little bit about it, name a few of the more familiar countries, and show a few pictures of the continent in the *National Geographic Magazine* or in the advertisements of other magazines. Then I ask the children to cut out from old magazines all the pictures they can find that show scenes in this particular continent, together with the captions. From this collection we select the most typical and mount them close together on a 3′ x 4′ piece of oak tag. The children pore over this conglomerate picture for hours. I save the pictures from year to year, and I must confess we have learned more about Europe, Asia, Africa, and South America than we ever thought we could learn.

## "I SAW IT"

**Mary E. Carollo**

OUR third grade likes to play this game. A circle is formed with one child in the center. He says, "On my way to school today I saw .....," and then he imitates a dog or whatever he saw. The one guessing correctly goes into the center and the game is played again. If no one guesses correctly, the center person tells the group what he was imitating. If the imitation is voted poor, he takes his place in the circle; if it is voted good, he is "it" again. This game has many variations.

## OUR HISTORY GAME

**Mabel King**

WHEN my sixth grade is nearing the end of a unit in history which has many outstanding persons in it, we play our History Game. One pupil is chosen to be "it" and goes out of the room. We choose a character and all hunt facts in the history text to be used as clues. "It" is then called into the room. Hands go up and the clues are given in turn. The pupil who gives the clue which enables "it" to guess the right answer becomes "it" for the next time. This is a popular game.

## NUMBER COUNTERS

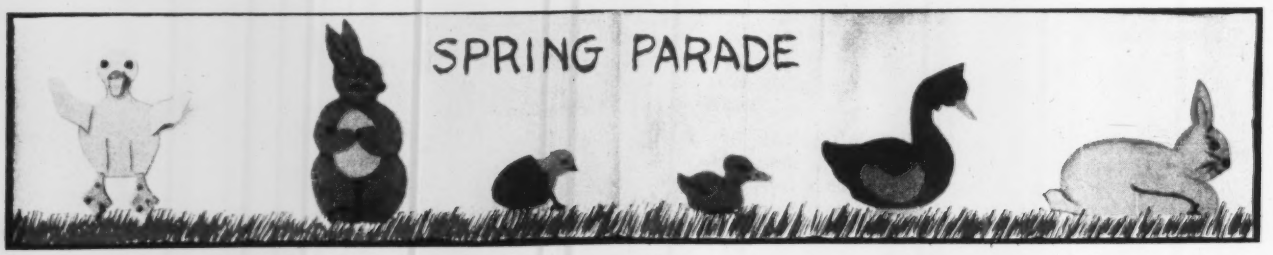
**Grace L. Marshall**

I MADE, and have found especially helpful, individual number counters for my slow second grade. I got a roll of heavy wire for forty cents and cut it into fourteen-inch lengths. Then I put ten colored beads on each wire, leaving space of about four beads for manipulating, and bent each end into a loop. (The beads were the kind used in kindergarten for stringing and can be purchased in quantity from any toy or school-supply house.)

## AN ART PANEL FOR SPRING

**Lucile Holt**

THE focal point of our classroom last spring was the "parade" above the front blackboard. The pupils drew the figures and cut them from construction paper in pastel colors. Then they were assembled and pasted on a length of white paper 9" wide.



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*John Pepper's Notes*

# FOR CANADIAN READERS

## TEACHER TRYOUTS

A PLAN, developed by Principal George McIntyre and Guidance Counsellor G. Vernon Hazelwood of St. Stephen High School, New Brunswick, favourably introduces seniors to the teaching profession. All students are given information about the profession—the entrance requirements, opportunities, and remuneration. Interested students observe in the elementary school for a half day. Then, they teach a lesson in the same classroom under the guidance of the regular teacher who reports to the guidance counsellor. After a conference with the guidance counsellor, the final decision is left to the young person. Fifty-five per cent of those who have participated have chosen a teaching career.

## SCHOOL CAMP

EARLY last June, the Board of Education and the Home and School Association of Guelph, Ontario, launched an experimental programme of open-air schooling for fifth-grade pupils at St. George's School under the direction of their teacher, Ronald Campbell.

Thirty-six boys and girls, ages nine to thirteen, were encamped near Guelph. Every day the class was divided into groups, for different types of outdoor study. Aided by the Guelph supervisors, Y.M.C.A., and the Ontario Department of Lands and Forests, the campers were taught art, agriculture and natural science, water safety and swimming, in addition to lessons on school subjects.

## STUDY TRIPS

THE Toronto Board of Education has been sending educational executives on study trips. Vice-Principal Harold Coulter gave a fine account of elementary education in Battle Creek, Michigan.

Their schools are quite modern. One features sound-proof ceilings, radiant heating, and self-contained classrooms that children enter and leave directly from the playground.

Informality and friendliness is observed amongst all ranks of the staff, and first names were the rule, Mr. Coulter reported.

The Battle Creek school system has its own farm and camp. Spring and fall, every class spends a week on the farm under the care of its own teacher. Here the pupils learn the importance of agriculture. At the year-'round camp, each class has a week's camping through the varied seasons. The cost to each child's parents is $8.75. Classroom teachers serve as camp counsellors.

The Board of Education operates the public library in addition to an extensive library in each classroom.

Each class in Battle Creek contains about twenty-five pupils. There are no reports, no pupil gradings, and no recess. At the end of the year each teacher writes the parents a note observing the child's progress and telling of his next year's placement. Pupils are in grades in accordance with their social development. Provision is made for the education of children with I.Q.'s from 20 to 80. Crippled children are brought in buses, and as far as their handicap will permit, they are educated alongside normal youngsters.

## RETIRING TEACHERS

LAST June, Humbercrest School of York County, Ontario, presented Kindergarten Teacher Jean Meikle with a cheque for one thousand four hundred dollars, to mark the end of a quarter-century of teaching at the same school. Former pupils, their parents, and friends contributed.

Not every community can match this generous gift but it would be fine if other schools would honor retiring teachers who have contributed so much to our country.

## EMPLOYMENT BUREAU

A PROPOSAL by R. B. Westmacott, of Lora Byng High School, Vancouver, suggests that the British Columbia Teachers' Federation establish a Retired Teachers' Employment Bureau.

Pointing out that many teachers find retirement has financial limitations, and that many have years of constructive activity ahead, Mr. Westmacott urges that they be given an opportunity to work if they wish. Their patience, tact, concentration, versatility, and determination should prove useful in many types of work outside of teaching. The proposed bureau could pay for itself by a small registration fee, and a percentage of the first few pay cheques.

Other provinces might like to consider Mr. Westmacott's plan.

***Canadian Teachers*—As you can plainly see, this column is all yours, although many teachers in the States will read it too. Would you like to be a contributor to, as well as a reader of, Mr. Pepper's Notes? Send interesting short items to Canadian Notes, *The Instructor*, Dansville, N.Y., U.S.A., and we will forward them to him. Payment will be made for all contributions used. Unused items will not be returned.**

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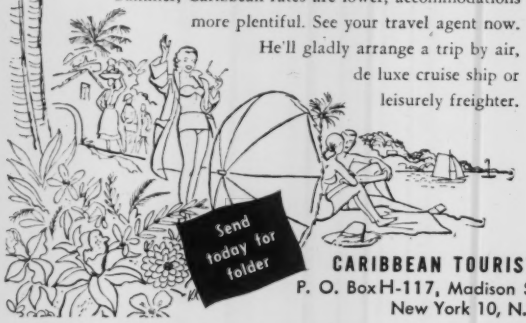


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## The Key to a Functional Language-Arts Program

*(Continued from page 57)*

Miriam E. Wilt, in *The Teaching of Listening—And Why*,* gives some basic principles to help teachers improve their methods of helping children with the *Listening Skills*. Six of them are briefly included here.

1. Realize the importance of skillful listening for effective living.

2. Evaluate classroom listening practices to determine whether they are really learning experiences.

3. Allow children to do more talking and listening to one another and less listening to the teacher. This brings out the value of peer group learning.

4. Use more visual and auditory aids, experiments, excursions, and other experiences that require group discussion before, during, and after the activity.

5. Material read orally should be new, interesting, and meaningful, so that children are encouraged to develop critical and intelligent habits of listening.

6. Devote less time to parroting questions and answers from the text, and to making monosyllabic answers to teachers' questions.

When considering the *Composition Skills*, there are the rules for capitalization, punctuation, and paragraphing, which are best learned through recognition in use—group stories, summaries, and outlines which are copied; individual stories, summaries, and outlines based on material used by a group; and finally, the creative writing which most children can do.

Now let us consider how these skills of reading, writing, spelling, listening, and composition might be employed meaningfully in a social-studies lesson. Before reading is begun, the pupils and teachers set up objectives or purposes for studying the topic under consideration.

To obtain the information needed, different pupils read from various sources—geography, history, unified social studies books, encyclopedias, newspapers, and magazines. Following the silent reading, the children discuss their findings, and one member of the group summarizes the main points. The remainder of the group can act as judges to determine how well the reporter listened and summarized what he heard. This procedure checks the listening ability of all the class. Since the pupils read from different sources, oral reading of some unusual information, beautiful prose or poetry, or vivid descriptions can be a valuable experience—one child reading, the others listening.

At the conclusion of the discussion, a group summary of the findings could be prepared with the teacher or a pupil acting as scribe. In writing this summary, the common rules of punctuation, capitalization, and paragraphing would be called into use, as well as spelling of new and everyday words. If the summary is copied, the neatness, legibility, and correctness of form can be evaluated. When some point of composition is not clear, the teacher and pupils can and should go to the language textbook for rules and examples. Following the writing, if the pupils still do not understand the rule applied, further study and work on exercises in the language textbook could be used for drill and practice.

Language was meant to be functional. Alert teachers will so relate knowledge of language skills to the use of these skills that the child will understand why a certain thing is being done. Knowing and using an acceptable method for the development of the skills in each of the language arts will insure fusion rather than confusion, and a job of work well done, rather than a thirty-minute period endured.

* Monograph No. 66 on Language Arts, published by Row, Peterson & Co., 1951.

## Detective for a Day

*(Continued from page 55)*

is a bag for you to carry away the papers in. Good luck! (*Exits.*)

DANNY—See what you've got us into! Fine detectives we turn out to be!

HAROLD—Think nothing of it. This is only a disguise. Start picking up.

DANNY (*as he works*)—Did you say a *bite* of your candy bar would be my share?

HAROLD—All right! I'll split fifty-fifty.

DANNY—You're lucky to have a good helper. (*Hurries along bending over picking up scraps.*)

(*Both boys put papers in the bag.*)

HAROLD—Girls and women are always wanting to reduce. We should get Mrs. Baker and our mothers in on this. (*Bumps headlong into Anne, who is walking along absorbed in her lollipop.*)

ANNE—Oh!

HAROLD—Excuse me, Anne! I didn't see you. I didn't hurt you when I bumped you, did I?

ANNE—Oh, no—I mean—well no.

DANNY—Look, Anne! This is an exercise! One step, bend, pick up. . . another step, bend, pick up. And you can vary it too. This time, I'll stand on one foot. (*Loses balance and tumbles to ground.*)

ANNE (*stepping, bending, picking up*)—Oh, this is fun!

DANNY (*pushing himself to a sitting position*)—I knew you'd enjoy it. Say, look here! I've hit the jackpot. This little item is only Miss Gidden's gold pencil. Her name is on it. *Josephine Gidden.* Will I ever be in good with Teacher for the rest of the year!

HAROLD—Some boys have all the luck!

ANNE—I remember when she lost it and turned the whole eighth-grade room upside down looking for it. I mean really!

HAROLD—The luck of the Irish!

DANNY—Cheer up! Your time is coming, we hope. Oh, happy, happy day! I say, old friend, what was it we were looking for in the first place?

HAROLD—Wake from your dream, Teacher's Pet. It was Mississssssss—(*Bends over and peers around.*) Ah, a package! As I live and breathe! A package! A small white package!

DANNY—Wait, shake it first. If it ticks, it could be a time bomb—or else an alarm clock. But, go ahead and open it. What's the difference?

HAROLD—Tick? This little package? (*Tears off paper.*) Jeeru-sa-lem! Look! This *is* it. Miss France's compact!

ANNE—Ooh! It's beautiful!

DANNY—Congratulations, Sherlock. And now (*swings his arm in a describing arc*) look behind us. When have you seen this street look as neat as it does at this moment? You know, I think your brain-wave on a clean-up campaign was the best idea you may have in your whole career.

HAROLD—I thought you would see it that way. I've been thinking that we leave a lot of papers and other stuff lying around which isn't at all necessary. Now we have found that the street really does look different when it is cleaned up. We might get all of the fellows and girls to take an interest in keeping it cleaned up.

ANNE—That is simply a wonderful idea. I mean it truly is!

## Raul Goes Fishing

(*Continued from page 35*)

this same reef. So he answered, "*Si*, we get quite a few."

"My father said that he would rent a boat and we could take a fishing trip out on the bay." Bob got up and skillfully skipped a pebble across the water.

"My *padre* (father) is out on the *bahia* right now. He'll come home with a whole boat full," Raul answered.

Just then he felt a tug on his line. It was only a little pull but Raul hoped it was a red snapper.

"Boy! have you got one already?" Bob hurried to the edge of the water.

Raul continued to reel it in. Yes, there was something on the end of his line, thrashing around in the water.

"If it's a red snapper can we cook it here on the beach and eat it?" Bob asked.

Raul jerked his pole so as to be sure to set the hook in the fish's mouth. If it were a big one it might be heavy to pull in and he didn't want it flopping loose from the line.

"Oh, no. The hotel wouldn't allow us to make a fire on the beach," Raul replied as he looked at his fish. Could it be the reflections in the water that made it appear yellow and not red?

"It's a red snapper!" said Bob. "They look just like that when they serve them at the hotel."

Raul felt sick with disappointment. He knew it wasn't a red snapper. They might look yellow when served on the table in the hotel because they were dipped in egg before being cooked. He reeled the fish in and pulled it out of the water. It was only a common little yellowtail, not more than twenty centimeters long.

"Isn't that a beaut?" Bob asked.

"Oh, huh," Raul mumbled as he took it off the hook. Now Manuel would really laugh at him. But Bob didn't know the difference, so Raul smiled as if he thought it was the best fish in all the Caribbean.

Just then he heard a sound and turned to see his father and Manuel coming through the reeds from their house to the beach.

"Raul, time for *comida*," (eating) his father said.

Bob was still excited over the fish. "See the red snapper Raul caught. Isn't that swell? I wish my father could see it."

Raul couldn't look at his father or Manuel. He thought he heard Manuel snort as if he were going to laugh, and he lowered his head as he twisted and turned the yellowtail to get it off the hook.

He gave the fish a last twitch, and it was free. "It isn't a red snapper," he admitted. "It's only a common yellowtail."

There, it was out. He looked at Manuel with a feeling of triumph.

Bob said, "I don't care w' t it is. It's a fish and it's pretty."

Raul held out the fish to him. "Do you want it? We have lots of fish at home."

Bob reached for it quickly. "Oh, boy, that's swell. We'll have the cook fix it for us." He rubbed his hand up and down the fish's scales and then held it at arm's length to admire it.

Raul started along the beach.

"Say," Bob called after him. "Will you come back this afternoon? I'd like to have you show me how to fish. We're going to live here as soon as my dad finds a house for us."

(*Continued on page 81*)


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## The Little Shop on Bluebell Lane

*(Continued from page 33)*

"We bought a little river from you last year," the man said. "The kids loved it and had great fun with it. It finally dried up though, so this time I thought I'd buy a waterfall. It'll give us a change, you know, and look nice in the back yard."

"What size?" the storekeeper asked.

"About fifteen feet, I think," the man said. "Anything higher might be a bit too damp."

"The waterfalls are all in the warehouse," the owner said. "I'll have it delivered tomorrow."

"Well, Sonny," the little storekeeper turned to Billy. "What can I do for you?"

Billy gulped and looked wildly around. There was no other customer. The man was talking to him. "A lady named Sally said to come see you," he whispered, so low the man bent over the counter to hear. "She said you could sell me a nice day."

"Sally said that?" the man chuckled. "Oh, yes," Billy said earnestly. "I especially want a nice day tomorrow."

The man squinted at his shelves. "Nice day—nice day—yes, here they are."

From a shelf above his head he pulled down a box labeled: "Nice Days." Other boxes, Billy could see, held rainy days, cloudy days, snowy days, and windy days.

The little man took a piece of paper out of the box and passed it to Billy. It read: "Pay to bearer one nice day."

He saw the doubtful look on Billy's face and shook his head as the boy reached into his pocket. "No charge unless you're satisfied," he told the boy. "Come back tomorrow and pay me if you have your nice day."

Billy carefully laid the certificate on the table by his bed that night. He was quite certain that the whole idea was silly, and he was even more certain of it when he woke next morning to the pounding of rain on his bedroom window. At first he thought that the shop and the people in it had been a dream, but there beside him lay the slip of paper.

At breakfast Dad shook his head. "No deep-sea fishing today," he said.

Billy felt terrible. He almost ripped the paper to pieces, but it did have some beautiful gold printing on it, so he stuck it in his pocket and stared out of the window.

In the middle of the morning the rain changed to a light drizzle. Billy put on his windbreaker and went out to walk along the beach. The only other person on the wet sand was a boy Billy had often seen but had never talked to.

This time the boy came toward him right away. "Look at the swell shell I just found," he said, holding out a delicate pink shell faintly banded with white. "It's called a sunrise shell."

Billy was impressed. "How do you know?" he asked.

"Oh, I've got a shell collection," the boy answered. "This is a wonderful beach for shells. Why don't you start a collection?"

"I'd like to," Billy said happily. And the two boys set off down the beach, peering at every little object in the sand.

The drizzle continued all day, but Billy didn't think of it again until late in the afternoon after he had left his new friend. His pockets were full of shells as he turned down Bluebell Lane.

The little man was alone in his shop that afternoon, and he beamed as Billy came in. "Did you have your nice day?" he asked.

Billy stared. "Can't you see the rain?" he asked. "It wasn't a bit nice."

Just then the boxes on the shelves caught his eye—*sunny days, rainy days, nice days*— Why, he should have asked for a *sunny* day! That was the trouble. A *nice* day didn't have anything to do with the weather. You could be happy in the rain.

And he *had* been happy, Billy realized, feeling the shells in his pocket. Maybe he hadn't gone fishing with Father, but he'd made a friend, and he'd learned something new.

Suddenly he grinned at the storekeeper. "Yes, I did have a nice day. I've started a shell collection."

He reached into his pocket and brought out a pretty round shell with eight sharp points. He gave it to the little man. "Here's a star shell," he said. "For you."

"Thank you, Sonny," the man said, pushing his glasses up onto his forehead. "By the way, I'm having a sale on snowflakes. You interested?"

"Not right now," Billy answered, starting for the door, "but I'm going after my kite, and then I'll be back for some of those spring breezes."

## Miss Aggie's Refugees

*(Continued from page 37)*

Miss Aggie perched on the chair like a cheerful, bright-eyed robin. Though she had been a widow for years, she was Miss Aggie to everybody in the village.

Never happy to be idle long, Miss Aggie said briskly, "Well, girls, it's time for your English lesson. I hope to have you speaking English like native Americans by the time school opens this fall."

When Miss Kane, from the refugee organization, came a few days later, the girls managed a private interview to consult her about the counterpane project. Miss Kane approved of their plan and offered to purchase the materials.

Magda and Katya began the next day to haunt the village post office but more than a week passed before the large package arrived. They took it home and hid it in their room. Later, they gazed speechless with delight on its contents. The cloth was a heavy; fine-woven material of a soft cream color, and there were packages of embroidery floss in the rainbow colors with all the lovely shades that Magda had visualized.

Magda's design was an original and artistic pattern of large flowers in bright harmonizing colors. When it was drawn on the material, both girls spent most of their spare time stitching diligently. Usually they worked in their room, but when it became too warm in the small room with its dormer windows, they sometimes rolled up the spread and took it to the grape arbor—if Miss Aggie was occupied elsewhere. It was a secluded spot and cool, and there were rustic seats and a table.

One warm morning early in June they were busy in the arbor, one on each side of the table, when they heard a clamor of voices from the front of the house.

Miss Aggie called, "Girls! Where are you? Come quickly!"

The girls dropped their needles and ran.

"It's the school picnic," explained Miss Aggie, "and you are invited."

The girls rushed to change their clothes and join the waiting group. Cars took the group to a large maple grove out in the country. There were games, contests, prizes, and a delicious

*(Continued on page 75)*

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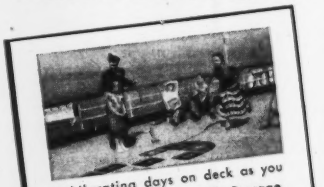

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## Clarence Was Clever

*(Continued from page 33)*

the furniture and while Mrs. Potts *tried* to plant her pet petunias. He miaowed at noon while Patty *tried* to eat her peanut-butter sandwiches.

Mrs. Potts showed Clarence a saucer of cream, while Mr. Potts tried to coax him down with a sardine. Clarence *almost* came down then but he *didn't*.

And at half past two Clarence was *still* sitting in the top of the tree and carrying on like everything.

"Something has to be done," said Mr. Potts. "This is an *e-mer-gen-cy!*" So he went into the house and called the fire department.

Right away Patty could hear a clang-clang-clanging and a nang-nang-nanging, coming from a distance.

And before anyone could say, "Monday morning Mother made mincemeat pies," *there* was the hook-and-ladder truck in front of the Potts's house!

There were five tall, tan firemen, too, running up the garden walk with a long ladder.

*Z-i-p!* Now the ladder was *twice* as long—long enough to reach the top of the tall, tall fir tree.

Up, up, up went a fireman, and down, down, down he came—with Clarence.

And Clarence was purring—purring because Patty had some playmates!

Along behind the hook-and-ladder truck had come the boys and girls—boys with baseball mitts and bicycles; girls with skates and dolls and tricycles.

There were the dogs, too—collies, Airedales, terriers, Scotties; woolly dogs, long dogs, mutts, and spotties.

They all wanted to be Patty's friends.

Mr. Potts has declared ever since that Clarence was just playing a game that day when he climbed up the fir tree, and *pretended* he couldn't get down. Clarence *knew* that children will *always* follow a fire truck. Clarence was clever!

## Chitter and Chatter

*(Continued from page 54)*

acorns, they heard something that made them stand still and listen. And this is what they heard.

CHITTER—Goodness gracious! Our cousins Snip and Flip are having a terrible argument.

CHATTER—They won't carry the basket of cookies to their grandmother who lives over the hill. Just listen!

(*They stand off to the side of the stage and listen.*)

SNIP—You carry the basket, Flip, for you are bigger than I am.

FLIP—I will not. You carry it. (*He drops the basket.*)

SNIP—I won't. You carry it.

FLIP—No, you.

(*They fight.*)

MOTHER OF SNIP AND FLIP (*calling them from far away*)—Snip! Flip! Where are you?

SNIP—That's Mother.

FLIP—Let's go.

(*Speedy exit of Snip and Flip.*)

CHATTER—Why, how simply awful! (*Walks out toward middle of stage.*)

CHITTER—Such manners! (*Walks out to Chatter.*)

CHATTER—Do you suppose *we* sound like that?

CHITTER—Oh, no, not us!

BOTH—If so, well then, never—no never again.

Oh, for goodness sake!
What funny sounds they make.
We don't like to see them fight.
Let's reform this very night.
No more chitter,
No more chatter,
No more chitter-chatter for us!

### Scene 6

NARRATOR—That night Father and Mother Chippie were greatly surprised. Father was met at the door by Chitter, who handed him his slippers and by Chatter, who gave him his *Chippie Weekly*. And the table was set and Mother Chippie never even asked to have it done.

(*Curtain opens on the Chippie family as they gather round the table for supper. Father is at the end of the table and Chitter and Chatter go behind the table. Mother enters with a bowl of acorn stew.*)

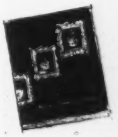
MR. CHIPPIE—Mother, can these be our little squirrels? Surprising! Surprising indeed! But very, very nice, I must say. Let's keep it that way.

MRS. CHIPPIE—Come to supper, my dears!

CHITTER AND CHATTER (*bouncing up and down behind the table*)—Mother! Daddy! Guess what! No more chittering and chattering for us ever again. From now on it's just our names that are Chitter and Chatter. (*Softly.*) No more chitter and chatter—

NARRATOR—And that is how two little squirrels learned that to chitter and chatter about things instead of doing them is very bad manners as well as a bad habit to get into. They decided never to do it again and they never did—well, almost never!


# How to plan a May Day celebration for children



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## Tommy and the Truffle Pig

*(Continued from page 38)*

to control his temper, but his curiosity was something else. "Is a truffle a vegetable?" he asked, hoping they would stop teasing him.

Just then Mignon darted ahead and sniffed at the moist black earth. Tommy looked hard, but he could see nothing—except plain, rich black dirt among the oak trees.

Mignon sniffed, grunted, sniffed some more, and then stood still, rooting into the dirt.

Tommy glanced up at Madame Barbier, who stood there, her eyes fixed on Mignon. Suddenly she tapped the pig gently on the nose with her stick, and reached into her bag and drew out a few grains of corn.

Instantly, Mignon dropped back to eat the corn while Madame Barbier knelt on the ground and began to dig carefully with the spoonlike tool which she took from the pocket of her skirt. Meantime, Henri held the pig in check.

Tommy watched in silence. It seemed silly for a grown woman like Henri's mother to get down on the ground and dig for something she couldn't see. But she dug until the hole was fully ten inches deep.

"*Voilà*," she cried as she lifted aloft a black, earth-covered object about the size of a peach. "Here is our first truffle of the season. Now, we shall find others, enough to take some to the factory, and for a good feast which you shall share with us, Tommi."

Tommy couldn't hide his disappointment. "So that's a truffle. Is it a fruit, a vegetable—?"

Before he could finish, Madame Barbier spoke up. "They are a fungus, Tommi, which grows only underground. Centuries ago, the early French people found them in the ground near the oak trees. Now they are considered one of the world's finest delicacies."

Tommy, Henri, and Madame followed Mignon back and forth across the meadow. Madame continued, "We use pigs to find the truffles, because their sense of smell is much keener than ours. Some people use dogs but we prefer pigs like Mignon."

Finally, the canvas sack was bulging with truffles, some as big as potatoes. "Now we shall go home and cook some truffles, and make a big omelette," said Madame Barbier, as she threw a big truffle to the pig.

Back in the little cottage, Tommy watched Madame clean the truffles, peel them, cut them up, brown them in hot butter, and then pour the rich brown sauce over them. "Yum, yummy," Tommy thought, "those smell good enough to eat."

At the table, he rolled the truffles over his tongue with real appreciation, and at last announced, "They're a little like our American mushrooms."

They heard a noise at the door, and Tommy opened it. Mignon stood there regarding them with bright black eyes that seemed to say, "Don't leave me out of the party, please."

Henri scooped up a pan of corn, and set it on the doorstep. "There you are, my daisy. You've earned your supper."

Grunting happily, Mignon gobbled up the corn. Henri laughed.

"We should not laugh at the stupid pig," said Madame. "Truly we French love our pigs, for they give us so much—truffles, ham, pork chops, bacon, lard, belts, and handbags. Pigskin bags are among the finest in the world. And pigs are so friendly."

Tommy didn't answer. He was thinking how different people are, and yet how very much alike they are too. Aloud he said, "In America we love our dogs. When I get back home I'm going to tell all my friends about Mignon, the truffle pig."

That night after Tommy had settled into the warm featherbed, he thought how lucky he was to be here in France where he could learn so much and make friends with people like Henri and Madame Barbier.

## Patience and the Pilgrim Cow

*(Continued from page 35)*

Patience replied. "And there is no window on the cold north side. Oh, Mary, I wonder—I just remembered hearing my father say that seaweed piled against the outside of a north wall in the fall keeps the inside much warmer."

Mary turned and looked with surprise at Patience. She started toward the house calling, "Peregrine, come and hear what Patience is saying."

The governor's ward, the young lad Peregrine, questioned Patience and asked what held the seaweed near the building. Patience explained that her father drove stakes in the ground a foot or so out from the wall. His curiosity apparently satisfied, Peregrine started back to the house.

Just then Jonathan came over to his sister, telling her that he was going with the boys to meet the men with the cows. Mary, too, was eager for her first glimpse of the cows, and Patience decided to go with her and the other girls.

At the edge of the pine woods, Patience turned aside, hardly realizing that she had left Jonathan, Mary, and the other children. She knelt down to gather the tiny pinkish-white blossoms that seem to hide under their leaves. Patience picked them to take to her mother. The mayflowers were special favorites of the Pilgrims because they reminded them of the English hawthorn.

Suddenly Patience heard a commotion. There was shouting, and a group of figures were running toward the meadow. Soon she saw a light buff animal. "It must be one of the cows," Patience thought. "But certainly the men would never let the cow run off the path." While she watched from the edge of the woods, she saw the cow dash one way and then another in the open field.

A shout was heard above the din, "The marsh, the marsh!" "Why, the poor frightened cow could sink into that bog," Patience thought. "Perhaps she would break her leg struggling to pull herself free." Patience was sure that she couldn't run in front of the plunging animal to turn her back. "Why should I do anything?" she asked herself. "This is not even our cow." Then she remembered hearing her father say, "We of the Plymouth Plantation must aid one another." "This is a Pilgrim cow," Patience decided, "and I must help her."

Timidly at first, but with rising eagerness, Patience ran through the heavy meadow grass. It was still wet from a morning shower, and the dampness made the long full skirt of her grayish blue dress a weight that kept her from running very fast. She stopped a moment to catch her breath. What sense was there in trying to handle this silly cow! But with returning breath, her natural determination was strengthened and in a new effort, Patience finally ran between the cow and the dangerous bog.

The cow, perhaps growing tired, slowed her frantic running. "We'll take care of you, Mistress Cow," Patience called, "if you will come

*(Continued on page 78)*

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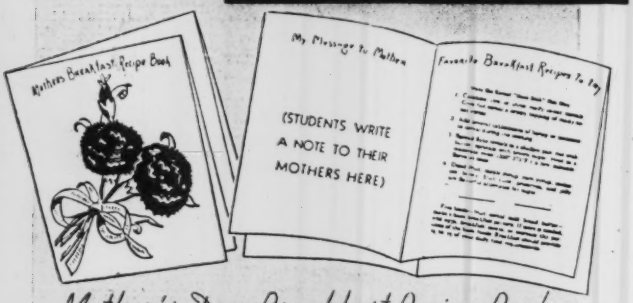
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## Tony's Birthday Party

*(Continued from page 37)*

and at the boat landings on both sides of the river. Two passenger boats were in sight. One was returning from its trip to the base of the Canadian Falls, where its prow almost buries itself in the mist that fogs the river at that point. The other boat was tied up waiting for enough sightseers to make a trip.

Suddenly, Ann *really* saw the two boats—and their possibilities.

"Tony!" she cried, "you won't have to wait at Victoria Park. You and Margie go down to the boat landing, on the Canadian shore, and get on a 'Maid-of-the-Mist' boat! Stay on as the boat goes back and forth. I've had an idea—so trust me."

Tony and Margie were bewildered.

"Go! Tony! Don't waste time. Margie will stay with you."

As they parted, Ann ran practically all the way back to the car where Tony's "relatives" had been waiting.

"Where is Tony—little Tony?" they asked Ann in a chorus.

Ann got in the driver's seat next to Uncle Teodoro, as Tony called him.

"No questions, now!" she said. "We are going to see him—I hope!" Her face was full of resolution. "Start the car now!"

The three relatives looked at each other and then at the baskets of food and tidbits they had worked on all the day before.

Uncle Teodoro sighed and started the car. Ann had him park at Prospect Point Park, just over the American Falls where the mist blows over the land, keeping the pavement and trees perpetually damp. Then she told the persons in the car to take their baskets and parcels of food and follow her. She led the way to the elevator that takes visitors to the foot of the falls.

When the "Maid of the Mist" pulled into the landing on the American shore, Margie and Tony were at the rail. At the head of the gangplank stood a sailor. Near him, side by side, stood the Canadian and American Immigration Inspectors.

Ann mounted the gangplank and walked toward the inspectors.

"Please!" she said. "I have a special problem."

Tony and Margie watched her at a distance. When Ann had told her story, the two inspectors eyed each other. The American Inspector, trying to hide a smile, turned to Ann. "What made you think you could have the birthday party on this boat?"

"When I was on the bridge I looked at the sky and the river and then saw the boats. All of a sudden I realized that the boats are an international arrangement. They are in the river which is also international. Then, there are two of you on the boat and that is also international. So, people who come on the boat and stay on it are neither in the United States nor in Canada. They are—are—"

"International," laughed the Canadian Inspector.

"Ha! Ha! A loophole!" said the American Inspector.

"Yes, indeed!" replied the Canadian Inspector as he turned toward Ann. "We will talk to the Captain. Maybe he will let you use a corner of the lounge for your birthday party."

"And," said the American Inspector, "you will be able to stay aboard until dark, if you want to. That's when the boat ends its daily run."

Amid tears and cries of joy, Tony and his friends rushed at each other. Ann and Margie felt like hugging each other too. They were so pleased that the day would have a happy ending.


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## The Earthworm Farm

*(Continued from page 38)*

are expected a shelter must be prepared for them, and they must have both good food and care. These houses are made of ordinary grocery-store lug boxes that I bought for a few cents each. They are set off the ground, one on top of the other, so the breeder worms can't burrow through or escape."

Teddy's eyes began to sparkle. He had an idea. He'd like to have some culture beds—maybe in school.

"Why are there spaces between the boxes?" he asked, excitedly.

"So as to spray the beds more easily. It is important to keep the culture beds damp after they have been properly prepared, and the breeder worms put in. The boxes have to be sprinkled in dry weather."

"And how were the boxes prepared, Mr. Danfield?" Don asked, taking a notebook and pencil out of his pocket.

"First an inch of chopped alfalfa was put in the bottom of each box—cut-up gunny sacking will do. Then the box was filled two-thirds full of compost."

"What's compost?" Teddy wanted to know.

"A mixture of manure, vegetable waste, garbage, and soil. It has to be mixed fine because earthworms have no teeth. My mixture is two parts horse and rabbit manure, one part screened soil, and one part peat moss, with a little garbage included for flavor." The farmer grinned and winked at Teddy.

Teddy's nose wrinkled. "Whew! It must smell bad," he said.

"I'll admit there is an unpleasant odor at the beginning, but after a while the heap will smell like fresh earth," Mr. Danfield assured Teddy.

"What comes after the compost, Mr. Danfield?" Don asked, jotting down a few words.

"The breeder worms, containers and all, are dumped into the beds and topped with a little more compost, which is then raked lightly and covered with damp burlap, as the worms breed better in a damp area near the surface. Eventually the burlap falls to pieces and is used as food."

"Why are the boxes under a cover, Mr. Danfield? Is it necessary?" asked Don.

"It certainly is. The canopy has a two-fold purpose: to keep my little fellows from being flooded out when it rains and to protect them from getting too hot.

"By this time next year I should have millions of worms. According to my record of last year, in a year and three months one thousand egg capsules produced fifty-five thousand egg capsules and each capsule hatched three to twenty worms. So I have plenty for my farm and to sell."

"Now, I come to an important question, Mr. Danfield," said Don. "Just how are the worms used in farming?"

"The worms and the egg capsules are dumped into a huge compost bed where they keep on breeding. In the spring, the crumbly mass, worms and all, is loaded into wagons and taken to the fields ahead of the plows. There it is spread over the surface of the ground and quickly plowed under for fear of thieves."

"Thieves?" Teddy was astonished.

"That's right. Hundreds of crows!"

"Oh! Do you sell many worms, Mr. Danfield?" Teddy's idea was growing steadily.

"I surely do sell them, Teddy. And the egg capsules, too. These breeder worms will produce a profitable cash crop for me."

"Could I start a worm farm at school?" Teddy inquired.

"Surest thing. When you're ready I'll advise you and give you some worms, too," the farmer added generously.

"Thanks, Mr. Danfield. I'd like to ask my teacher to bring the class out here, if it would be all right with you. We could make a project of earthworm raising, and that would sure be different!"

"I want to thank you, too, Mr. Danfield, for all the information you have given me," said Don.

"It's been a great pleasure, boys. I like to see young people interested in farming. Before you put away your notebook, Don, I'd like to give you the title of a book on earthworm raising which is very helpful. *Harnessing the Earthworm* by Thomas J. Barrett, published by Bruce Humphries, Inc., Boston, Mass."

As Don put his notebook into his pocket, a splash of rain hit him on the nose.

"Come on, Teddy," he said. "We're in for a shower."

"Thanks again, Mr. Danfield," said Teddy.

"Good-by, boys. I'll expect to see you soon, Teddy."

The two boys hurried toward home, enjoying the light spring rain and the smell of the awakening countryside.


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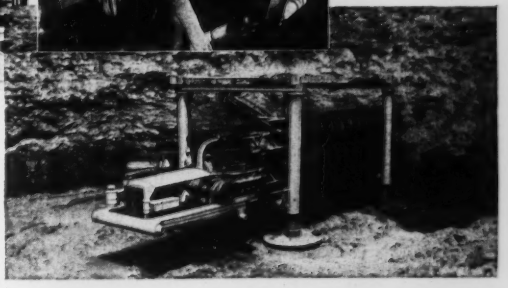

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## The Asada

(*Continued from page 56*)

JIM—I think the pilot and our mechanic will get along very nicely with the assistance you have offered.

LORRAINE (*catching sight of Singers and Dancers who enter from the opposite side of the stage*)—Say, what are all those people over there doing?

SECOND GAUCHO—They are singing songs of today and the coming feast. Shall we join them?

AMERICANS—Yes, yes, let's!

(*They meet Singers and Dancers in center of stage.*)

SONG LEADER—Let's sing "Pajarillo."

(*Everyone sings.*)

SONG LEADER—Very good. Now let's try "La Jesusita" and "Fiesta."

(*Everyone sings.*)

THIRD GAUCHO—How about a dance now? "La Raspa."

(*Everyone dances.*)

### Scene 2

NARRATOR—The day of the Asada. While the engine repairs are being completed, Jim, Susie, and Lorraine have made themselves at home and we find them with the great circle of merrymakers about a ring of campfires.

(*Curtains open to disclose entire cast seated around various stage campfires. All sing "The Morning Song."*)

LORRAINE—There must be more than twenty piles of blazing wood about us.

FIRST GAUCHO—And over each one there is roasting a fat steer or a sheep.

JIM—See how skillfully the cooks keep the roasting meat moist with seasoned water and the meat juices.

SUSIE—Now some more of the meat is finished. Look! the gauchos are slicing their portions off with sharp knives taken from their belts.

SECOND GAUCHO—Meat is a gaucho's chief food.

LORRAINE—We certainly enjoyed the meat we just finished and the rest of the food too.

OVERSEER—I think we had over a hundred visitors at our Asada besides our regular crew but none will go hungry.

FIRST GAUCHO—Is there anything more you would like to see here?

JIM—We saw so much yesterday after we arrived. If you just pointed out the places again, perhaps that would help us remember this exciting time.

SECOND GAUCHO—Of course! Over there is the handsome white house of the *estancia's* owner. He and his family come for a visit now and then, but most of the time they live in the great city of Buenos Aires on the seacoast.

LORRAINE—It looks about like some of the larger ranch houses at home.

THIRD GAUCHO—Beyond are the stables for our best riding horses.

SUSIE—We rode some of them yesterday and we also went through the sheds to see the prize cows and bulls.

LORRAINE—After that we visited some of the homes of the workmen.

JIM—Then we saw a blacksmith shop and a dairy.

FIRST GAUCHO—You remember well what you saw. Indeed, there are so many different buildings on our *estancia* that they form a small town in the midst of vast grasslands.

(*Continued on page 91*)


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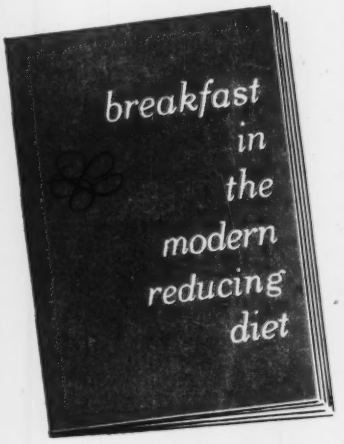


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## Miss Aggie's Refugees

*(Continued from page 68)*

lunch. They were so busy that they forgot about the counterpane in the grape arbor. Late in the afternoon they went with some other girls to gather wild flowers in the woods. A clump of cardinal flowers flaunting their bright color made both of them suddenly remember their embroidery. They looked at each other and exclaimed, "The counterpane!"

When the returning car deposited the two worried girls before Miss Aggie's house, their thanks and goodbys were as brief as politeness permitted. In a flash both vanished around the house and into the grape arbor. The counterpane was still on the table, showing pale gold in the sunlight.

"It's safe," cried Katya joyously.

"Oh, oh!" Magda wailed. "There are spots on it."

With horror the girls saw ugly brown spots scattered over the cloth.

"Holes too!" gasped Katya. "Look!"

As the girls gazed in dismay, several drops fell from the overhanging grape leaves onto the cloth, making brown spots.

"The man must have sprayed the grapevines while we were away," decided Magda.

"I knew he was coming," Katya said, "but I didn't know when. Help me wipe the spots that are wet before they make holes. Then we'll roll up the cloth."

In their room, the girls examined the spread. Dozens of brown splotches and holes dotted the cloth except around the edges which had been hanging off the table and so showed only brownish lines where some drops had run down.

"Maybe I can wash the spots off," Magda said hopefully.

When this failed, she cried, "It's ruined! Miss Aggie's counterpane is ruined and we can't get another."

"Couldn't you draw a design that would cover the spots with embroidery?" Katya ventured.

"I thought of that," Magda answered, "but what could we do about the holes? There's nothing to embroider on."

"I know!" Katya cried. "Appliqué flowers over the holes."

"The very thing!" exclaimed Magda. "That will cover them. I'll make a new overall design and scatter flowers where they are needed. We can save Miss Aggie's counterpane."

Early the next morning Magda began to work on her design based, as she said, on spots and holes. She brought out Miss Aggie's "piece" bag, which was full of colorful materials collected through the years.

"Miss Aggie says we may use all we like," she told Katya.

Katya set up the small ironing board and pressed the scraps Magda chose. Magda cut paper patterns for shapes and sizes to cover the holes and larger spots. Then she laid colored pieces over the patterns and chose matching or contrasting floss. She arranged, studied, and tested until the design pleased her. With care and patience, she sketched the layout and labeled the colors. It was a large and elaborate pattern and would require an enormous amount of work for two young girls, even though Miss Aggie's birthday was near the end of August. All summer long they worked faithfully.

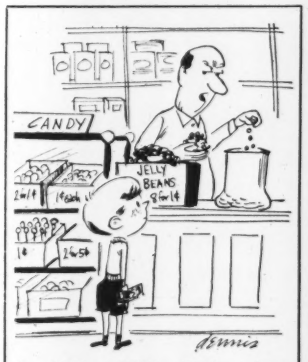
When it was finished, Magda pressed it and the two girls spread it on the bed and stood back to view their work. The counterpane was a garden of many-hued gay flowers. Magda had made unusual but exquisite use of colors, shapes, and placement. The holes and spots had been a challenge to the designer and she had met it boldly and with imagination.

On Miss Aggie's birthday, the girls proudly presented their gift. Miss Aggie gazed at it for a moment, and then said, "Why, my dears, it's the most beautiful gift I ever received! I didn't know you could do such work."

"Not bad for two refugee girls, is it?" asked Magda gaily.

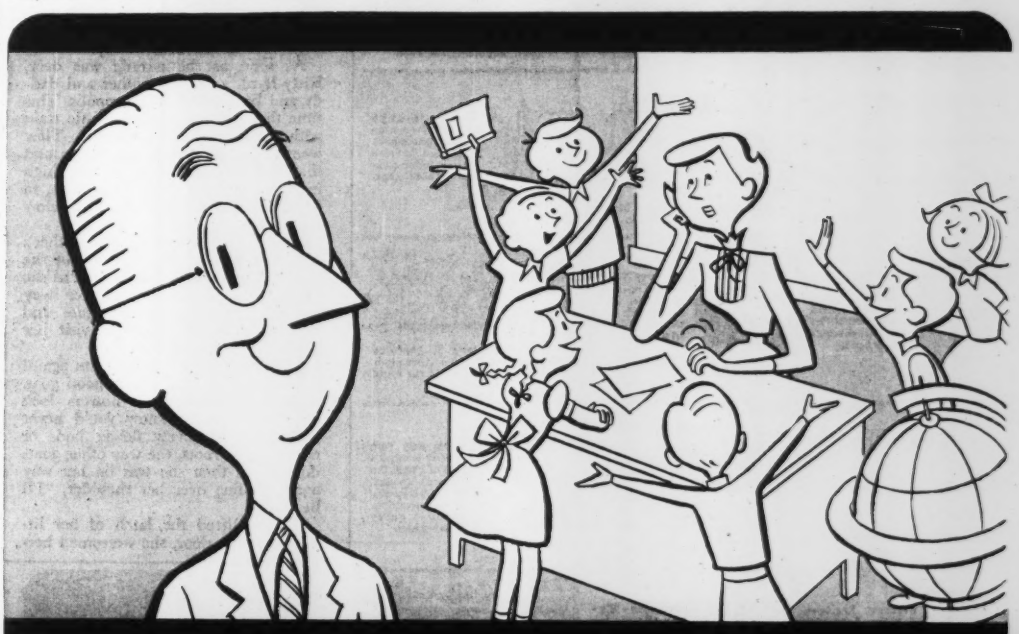
"You are not refugee girls," Miss Aggie said firmly. "You have a home —a happy home, I hope. You are good and loving, the kind of children every mother wants. You're—" she choked and was silent.

"Miss Aggie's girls," finished Katya softly. "It's a fine feeling to belong, isn't it, Magda?"

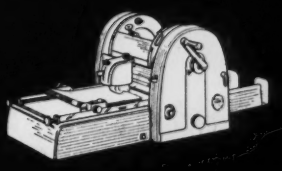



"...2,589...2,590...2,591 — where did you get five dollars to spend for candy?—2,592...2,593..."

THE INSTRUCTOR

# Help for hampered teachers



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## Kitty-Byrd's Tea Party

*(Continued from page 31)*

they went to the elevator and were soon joined by Kitty-Byrd's mother and father.

Kitty-Byrd had a wonderful time watching the school children march past. They kept their arms very stiff and swung them far to the front and far to the back and they lifted their feet very high, until they looked like wooden soldiers. Kitty-Byrd slipped out of her chair and paraded back and forth, doing just as they did. The girls were all dressed alike, in brown or blue pleated skirts with white blouses. The boys wore khaki or white uniforms. They were all dressed just as they went to school each day.

As soon as the parade was over, Kitty-Byrd, with her mother and daddy and Ba, started for Petropolis. This time they did not go in the little train with the humpbacked engines. They went in an automobile, twisting around sharp curves, riding over very high bridges, looking back, down, down, to see three or four coils of road below them.

At last they were at Grandmother's high iron gate, at the very top of the Organ Mountains. Just as soon as she could, Kitty-Byrd was on her way through the white garden gate and dancing down the path to visit her beloved white goat.

"Oh, ho, Amigo! Here I am again! I know you've been a very good goat, because Grandmother's flowers look beautiful. And I know you'd never never eat the lovely flower buds or chew up the roots, the way other goats do." And then she was on her way again, calling over her shoulder, "I'll be back!"

As she lifted the latch of her little playhouse door, she welcomed herself in and added, "Now I'll put some fresh flowers on the table, because I'm going to invite the Ambassador to have tea with me here this afternoon and I know he will too, because he said he would sometime, and this is a good sometime! Now I'm going to the kitchen!

"Edwina," she called as she ran up the outside steps of the kitchen wing. "Edwina, could you please make some little cakes for me to serve this afternoon when Mr. Ambassador comes to tea? Could you, Edwina?" And little roly-poly Edwina nodded and smiled and said Sara could serve too. Kitty Byrd shook her head. "Only myself and the Ambassador will be there, thank you, Edwina, and I'll serve him all by myself because it's very special!"

Now, whenever Kitty-Byrd was too happy for words, a soft little tune always came humming out. And that was just what she was doing when the Ambassador came through the playhouse door and laid his panama hat on the low brown stool. And she was still hum-ti-humming very softly as they went to visit Amigo.

"Amigo, this is Mr. Ambassador of the United States," she said solemnly. Amigo opened his mouth and called out a very polite little Maaaaarrrrry. "Amigo wants me to say *Christmas* the way I did the day Santa brought him to me," giggled Kitty-Byrd.

"Maybe today he is trying to say *Paaaaaaan* and he wants *you* to say *American*," laughed the Ambassador. Then they visited the yellow ducks and the goldfish, and finally they went into the flower garden. Kitty-Byrd's daddy found them there and told them that there was a call for the Ambassador

*(Continued on page 77)*

*the breathtaking*

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## From Farm to Table

*(Continued from page 27)*

HELEN—
I've decorated table mats
And made the place look pert;
So you go help the others
With vegetables and dessert.

RUTH—
What is there left for me to do
For all our guests tonight?
I know! I'll make a centerpiece
With flowers and candlelight.
*(All girls assemble.)*

NANCY—
I hear the farmers coming;
Let's usher them in here,
And show them what we've done for them
To fill the hours with cheer.

## Kitty-Byrd's Tea Party

*(Continued from page 76)*

from Rio to say important messages were there.

"Then we must go down at once," the Ambassador replied. "And, Kitty-Byrd, I left my hat in your playhouse," he reminded her.

"I know you did and I'll get it for you," Kitty-Byrd called, as she bounded across the lawn.

Soon she was back, looking puzzled. "It wasn't there," she explained, "but I suppose Sara took it into the house when she went for the cups."

But, can you ever believe it, that hat could not be found anywhere! Until Amigo walked in through the garden gate!

"Ohh!" cried Grandmother in dismay. "That goat has torn your hat to ribbons!"

"And he's *wearing it*," giggled Kitty-Byrd. "All but the top of it and I guess he ate that up!" And sure enough, looped over Amigo's left ear was the hat brim! "I guess we forgot to fasten the gate into Amigo's yard, Mr. Ambassador."

"I guess you're right," chuckled the Ambassador.

Grandmother tried to say how sorry she was. Mother and Daddy apologized to the Ambassador, too.

Kitty-Byrd didn't saw a word until the car started to move toward the high iron gate. Then, with a long sigh, she called, "Good-by, Mr. Ambassador. I don't guess you'll ever see Amigo again, because after this nobody will like him, except me."

Then, leaning far out of the window, the Ambassador called back, "Tell Amigo I'll be looking for him when I come back again. He's to stay right where he is until I come! We'll fasten that gate next time."

Kitty-Byrd looked at Grandmother and then at her mother.

"Amigo must obey the Ambassador!" Grandmother laughed.

"I'll go right this minute and tell him he's to stay here forever!" Kitty-Byrd cried, giving Grandmother her biggest bear hug!

EDITORIAL NOTE: Did you recognize Kitty-Byrd as the same little girl who wanted a goat for a Christmas present (December issue, page 14)? The author tells us that she is a real little girl with dark blue eyes and fair curly hair. Her daddy is Press Attache in the American Embassy in Rio de Janeiro.

Kitty-Byrd is just like any little girl you know, but some of the customs of the country where she lives are different from those in the United States. For example, Mrs. Clark, the author, explained to us that in Brazil only servants wear shawls. She mentioned this in a letter because an error crept into the printed Christmas story where Grandmother is said to have put on a warm shawl before joining the family at the tree.


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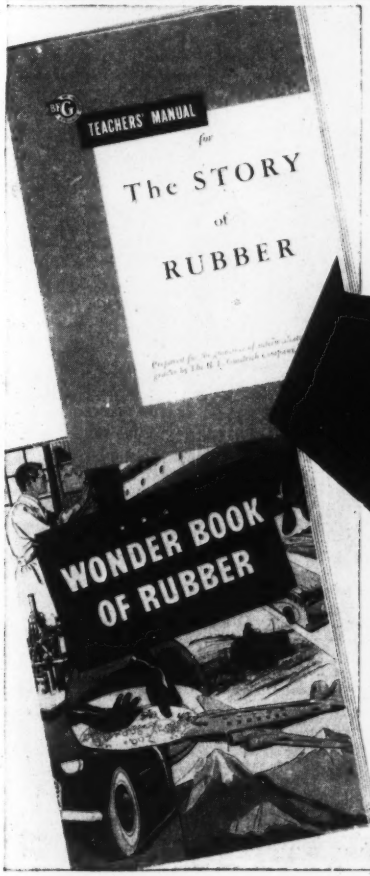


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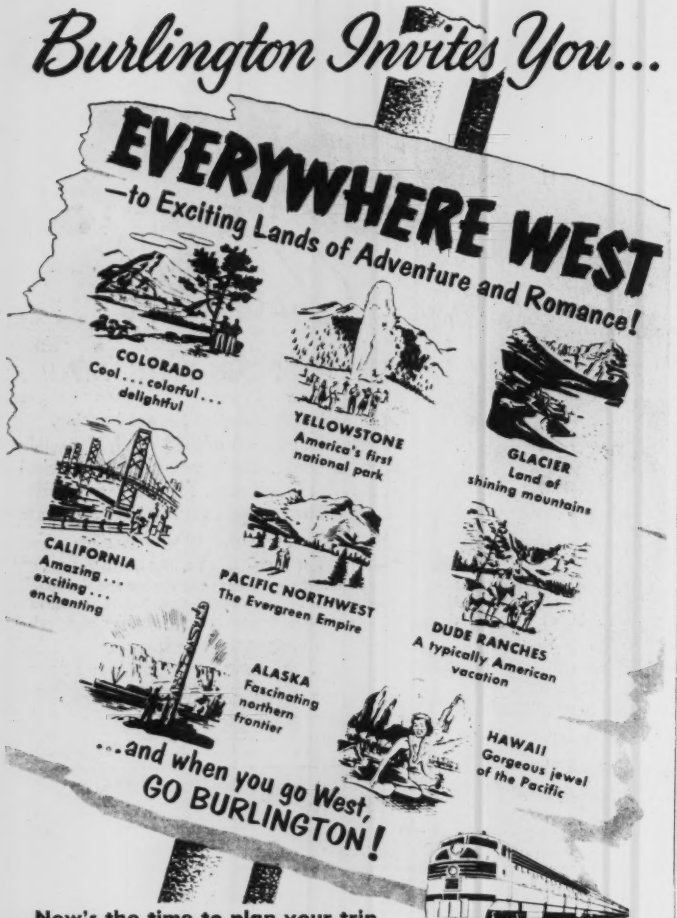


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## Patience and the Pilgrim Cow

*(Continued from page 70)*

back. Here, this is for you," she added, hurriedly grasping a handful of grass which she held toward the animal. The cow reached for a small mouthful. But then, as Patience turned, hoping the weary animal would follow her to safer ground, the cow pulled the mayflowers from her other hand. Apparently the cow did not share the Pilgrims' liking for the mayflowers because she turned toward the bog again.

Patience was worn out but she resolutely turned again toward the marsh. The cow meanwhile had gained distance toward the bog. Every step she took, Patience thought of those sharp horns and felt that she could not face them again.

A shout came from near by, and the girl heard the boys call, "We'll drive the cow now!"

Any animal that had traveled long weeks shut up in a small ship would be frightened by all that commotion, Patience realized. No younger brother, no Peregrine, no noisy children were going to keep on scaring that poor cow!

"Go back, Jonathan," she called in her big-sister manner. "You and Peregrine and all the others keep quiet! Stop by that clump of willows, and don't yell again!" The boys were so surprised that they did as she said.

Patience ran straight ahead. She passed the boys and made a half circle beyond the cow. Her determination mounted as she began to feel herself the champion of the cow's peace and comfort. She turned to face those fearsome horns as the cow stopped and lowered her head; it was more difficult this time to tempt the animal with grass. "This is grass, it's green and good," the girl pleaded.

Patience resumed her task of pulling grass and walking ahead of the cow which now seemed to enjoy each mouthful offered her. As they made progress through the meadow, Patience was startled to see several men rushing toward her. Without thinking, she motioned them back, calling, "Everybody—be quiet. Do not frighten the cow."

Surprisingly, the men stopped, sensing the fairness of her appeal and observing the results she had achieved. Then Patience noticed that Master Kenelm Winslow's man came forward, walking slowly and quietly. She led the cow nearer until the man could slip a rope around the animal's neck.

Mary was the first to reach Patience. "You're the bravest and the smartest girl I ever saw," she declared.

"I was scared at first," Patience replied. "Then I realized that this is a very important cow and someone had to help her."

After Patience saw the men lead the cow into the shelter to join the other, which had given no trouble, she turned to go home. Before reaching the road, Patience remembered Jonathan. Just then, someone called, "Wait, Patience." She saw Peregrine coming from the house where a tall man was standing in the doorway.

"You were brave, Patience, to run right up to face the cow after we had frightened her," Peregrine admitted. "Master Kenelm Winslow has already heard of all you did, and," he continued, "he will arrange, in gratitude to you, that a share of this cow's milk be given to your baby brother!"

*What a moon!*
*(and what a man!)*

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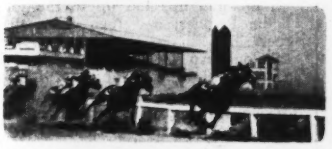

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## An Adventure in Group Planning

*(Continued from page 53)*

decided to call our play "Pedro Learns to Read."

First we planned which parts of the book we would use. Pedro had many comical adventures, but the children recognized that only those with direct bearing on his learning to read were suitable for the play. We boiled down the material to five scenes and listed the full cast of characters. Then the real work began—working out each scene by creative dramatization and then writing it.

We took each scene separately, and discussed the action to take place in it and the characters involved. Then a group of children was chosen to work out the action and dialogue, making it up as they went along. This was done at least twice, preferably three times, for each scene. Of course, the players needed some help and suggestions from the teacher, but most of the work was theirs. Every child in the room got some acting experience, even those who did not have large parts in the final production.

After each scene had been blocked out, I wrote it on the blackboard from the dictation of the children, using the best features of each dramatization which we had done and adding new points as we thought of them. We did not feel obliged to follow the children's interpretations or the book itself, beyond the bare outline, if we hit on something good. Children who seemed unlikely prospects for creative work brought out surprisingly fine points of characterization and invented effective pieces of stage business.

Even though I did the actual writing, the children gained much language insight, learning the form in which a play is actually set up and discussing points of punctuation and capitalization. Some of them were much interested in the choice of words, making each speech fit the character who said it, and deciding that Pedro would say a certain line "sheepishly" or that his father would correct him "briskly."

I appointed a staff of secretaries to copy the play, and others who wanted to make copies for themselves did so. Each child could make his own copy to study his part, but this puts such a burden on the slow writers that it is better, if possible, for the teacher to duplicate the play and give each child a copy. Then even those who do not have speaking parts still have their copies as souvenirs of the project.

Painting the backdrop was organized like the making of a mural. We decided what it should show, and each child drew his conception of the scene. All these drawings were pinned up and discussed. The best ones, in this case four, were chosen by vote. The children whose pictures were selected worked together to combine the best parts of their drawings into one scene, which was again presented to the class for criticism. This committee, with helpers, sketched the outline with chalk on kraft paper cut to fit the bulletin board. It was then laid out flat on the floor, and everyone took a hand in the painting.

Casting the play was made easier by observing the work done in the creative dramatizations. Most of the main parts were given to those who had not had a large share in designing the backdrop, an expedient which the children recognized as fair. The casting is the only part of the project which had better be handled entirely by the teacher, especially in a group such as produced this play, in which

*(Continued on page 85)*

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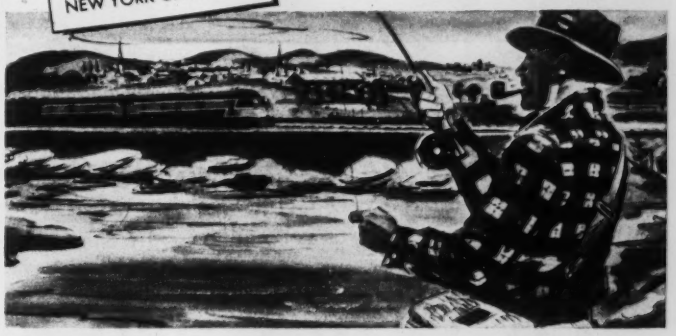

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## Mesa Verde, Land of Echoes

*(Continued from page 44)*

pushed the adobe block into place. She ran to the edge of the ruin. Below on the trail was Jim, a general handy man.

"Hurry down!" he called. "Your Cousin Hjalmar wants you home at once."

Mother was lifted on the horse's back. As she rode, she decided she would recover Sigrid that afternoon, but Fate or Hjalmar intervened. Mother was too young then to remember details of the explanation, but her cousin had been ordered to leave for another area, and he and his wife were packed up and ready to go when the little girl came galloping in. So Sigrid was left behind . . . . and presumably she had been waiting twenty-five years!

So we made plans for our western trip. To the vikings, the west was a vague place far away where there were mountains, Indians, the Lone Ranger, and, of course, Sigrid. I had been to the Coast three times, and I had always enjoyed my visits. But to Mother, it was going home!

We planned Mesa Verde as the climax of the trip, and a fitting one it proved to be.

After we left Pittsburgh, however, the vikings soon forgot Sigrid in the wonders we met. Ohio had an enormous blue lake for a crown. Upper Michigan was a strange land of sand dunes and evergreens. Wisconsin offered a boat trip through the rocky Dells. Minnesota held more lakes than the children could count—besides visits with other vikings.

South Dakota fascinated them, with its Bad Lands and Black Hills—especially the cliff with the sculptured heads of four Presidents. Eastern Wyoming was so much like the movies and the radio that the vikings expected to see buffaloes at any moment. They saw the Lone Ranger so often that he ceased to be a novelty. Then into Colorado, with a look at the Garden of the Gods (they thought the names for rock formations rather silly); up, and up, and up to the top of the Rockies; and then down the other side.

So our trip westward ended down in the southwestern corner of Colorado, where that state meets New Mexico, Arizona, and Utah. It is one of the most fascinating spots in that unique area known as Mesa Land. Here is a semiarid region with atmospheric effects so unusual that one feels that he is moving through the heart of a fire opal. Weirdly in sunlight or moonlight rise innumerable stone skyscrapers with flat tops. For these, Americans have accepted the Spanish word for table—mesa. The elements have long been at war with the mesa; each has masses of rock debris around its base—talus of limestone, sandstone, and shale. One group of small mesas, all running in the same direction, reminded the vikings of one of Pittsburgh's housing projects; that was from a distance.

But we headed for "Green Table." An especially large mesa—fifteen miles long, eight miles wide—has been set aside by our government as a national park. It is vastly different in appearance from other mesas, not only on account of its size, but also because of its vegetation. Life of any kind is meager on the desert. But because of the pines, cedars, firs, and scrub oaks, the mesa appears green, and the adjective "verde" has been added.

On the north, Mesa Verde rises most precipitously, some two thousand feet above Montezuma Valley. At its

*(Continued on page 92)*

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## Raul Goes Fishing

*(Continued from page 67)*

"*Si*, I will come," Raul answered. Suddenly he felt happy. Now he would have someone to go fishing with when his father and Manuel went out on the *bahia*. They started through the reeds to go home.

"You were an honest boy to tell him that was only a yellowtail," his father said. "Anyone big enough to do that is big enough to go with us in the boat tomorrow."

## Dicky Duck Did

*(Continued from page 31)*

Then he crawled upon an old brown log and his coat turned brown.

"Jiminy crickets! That is the most remarkable thing I've seen yet! Let me see if I can do *that!*"

"Go ahead and try," said Lizard. Dicky Duck sat down in the soft green grass but his feathers did not turn green. Dicky Duck climbed upon an old brown log but his feathers did not turn brown. He climbed down off the log feeling very sad, because he couldn't do remarkable things like his friends.

"Oh, don't feel so sad!" said Lizard. "Be off and teach yourself to swim!"

Dicky Duck started off—with his left foot in front, and his right foot behind.

Soon he met a frog.

"Where are you going?" asked Frog.

"I am going to learn to swim!" answered Dicky Duck politely.

"That is a very sensible thing to do!" said Frog. "A most *remarkable* thing to do!"

"Do you really think so?" exclaimed Dicky Duck.

"Remarkable, absolutely *remarkable!*" said Frog.

"Wonderful!" said Dicky Duck. "I really *must* try it sometime!"

"There is no better time than now!" said Frog. "There's the water. Go on in!"

Dicky Duck started toward the water; then he stepped back. "I can't!"

"Bosh! Of course you can! *Go on in!*" croaked Frog loudly.

Dicky Duck stood at the edge of the water. "I would if I c-c-c-c-c-could—" began Dicky Duck.

"*Go on in!*" croaked Frog so loudly that Dicky Duck jumped head over heels into the water!

And then..... wait a minute!

Perhaps!

Yes!

*Really!*

*Dicky Duck was swimming!*

"Oh, I did! I did! I can swim!" shouted Dicky Duck merrily. "What a *remarkable* thing to do! Well, I must be off!" called Dicky Duck as he paddled away—with his left foot in front, and his right foot behind.

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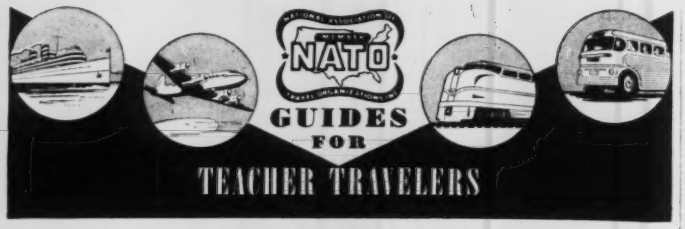


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## Have You Introduced Your Class to Modern Art?

*(Continued from page 51)*

discussions is a must to re-emphasize basic points and start new comments. If you have a few additional large prints, it is well to have them displayed separately about the room for the class to observe in their free moments.

### IDEAS FOR AN INTRODUCTION

A good beginning is the most important step in a study of modern art, for the immediate reaction to these paintings is usually scorn and ridicule. Therefore, to begin, make sure the pupils' full attention is given to you and the "new lesson." I introduce it frankly as a unit of work—"a real challenge to us." I freely admit that this art is different—that we may not like it—that we need not feel that we must like it.

We discuss how art is a part of our age—an age of inquiry, changing ideas, and new inveations. So, if today's artists are also experimenting with new techniques, they are really being a part of today's life. We should know of their efforts—as we know of the atom bomb, TV, and other current happenings. The children will accept the logic of this but in most cases, these generalities must be explained and discussed.

Next, I show them a single modern painting—Paul Klee's "Yellow Donkey," Picasso's "Violin," or a similar extreme painting. Of course they laugh. And then the adventure is on!

Then begins the attempt to understand what it is all about, to see if these artists are really silly or have an importance of their own. If possible, present enough material so that they will begin at least to be aware of the fact that all artists don't try to paint "pretty" compositions. Be sure that they meet two or three artists in the first lesson and begin to recognize new techniques of color, viewpoint, and mood. However, don't crowd everything into one lesson—have at least five or six planned over two or three weeks.

### ANSWERS TO COMMENTS

As the lesson progresses, always allow the pupils freedom to criticize and to express their thoughts on this art. In that way, you can clarify many points. Here are some of the comments that every class has made—and these are my answers.

*"They can't do any better!"*

Some of the experimental artists have also created paintings along the lines we call "beautiful" or "appealing," with shapes we can easily recognize. Try to have one of these paintings plus a "modern" one by the same artist for the class to view when this point is made. Picasso's "Gourmet" (THE INSTRUCTOR, November 1947), with any of the later ones he did, would prove this point. "The Gourmet" shows such an appealing child, they will warm to it immediately. Point out that Picasso could go on painting as we want him to, or he could try to express himself in the new ways that interest him. Ask them which is the honest way for painters to work. Should we feel that their work is "poor," or they are "crazy," just because they don't paint what we expect them to? Or, are they right to be independent?

*(Continued on page 87)*

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## Our Plays This Month

(*Continued from page 53*)

possibly wish for! However, THE INSTRUCTOR is for all teachers of all subjects in all the grades. When you stop to think of that I'm sure you will agree that dramatics gets its share of attention.

This month we have a wide variety of subjects and techniques. When you read them, you may be encouraged to write us about dramatic activities you have used successfully but have not shared beyond the confines of your school.

**"Good Little Citizens"** (page 53) is a valuable suggestion to fall back on when first-graders are expected to appear before the whole school. Actually it wasn't necessary for us to print the pupils' speeches because in any case where the idea is followed, the children should think of the rules they consider important and express them in their own words. However, the printed speeches may give you an idea of the number of different safety ideas your pupils might be expected to suggest. The dramatic possibilities in a program of this sort are slight, but often it is enough of an achievement for a six-year-old just to say something in front of an audience. The simple staging device enables the immature ones to participate without feeling lost. Once children get the "feel" of performing before an audience, they will be eager for the next time.

**"Chitter and Chatter"** (page 54) is a good example of how a teacher's creative imagination can lead her pupils into creative activity. If you read about Chippie in the October 1951 issue, you know that it was Mrs. Pennington's idea, originally, to have an imaginary squirrel help her teach, but the idea caught fire with her children and they made Chippie their own. In the same way the story of Chitter and Chatter was developed. To the children the marionettes that they created to play the story were almost real. One can imagine that informally the Chippie family ironed out many behavior problems peculiar to seven-year-olds. That is one of the nice things about marionettes: they have personalities even when sharing the same floor space with their manipulators, without benefit of a stage. They "say" things, too, that those who animate them are too shy to say. A boy or girl and a favorite marionette make wonderful pals.

**"Detective for a Day"** (page 55) has a literary and a dramatic quality that children are not usually able to duplicate when attempting to originate plays. This is the kind of play that

(*Continued on page 90*)

### SPECIAL EVENTS

**April**—Cleanup Week—any week in spring.
**April 1-7**—National Conservation Week.
**April 13**—The birthday of Thomas Jefferson.
**April 12-18**—Pan-American Week.
**April 14**—Observance of Pan-American Day.
**April 19-25**—National Garden Week.
**April 25-May 2**—Boys and Girls Week.
**April 26-May 2**—United States and Canada Good Will Week.


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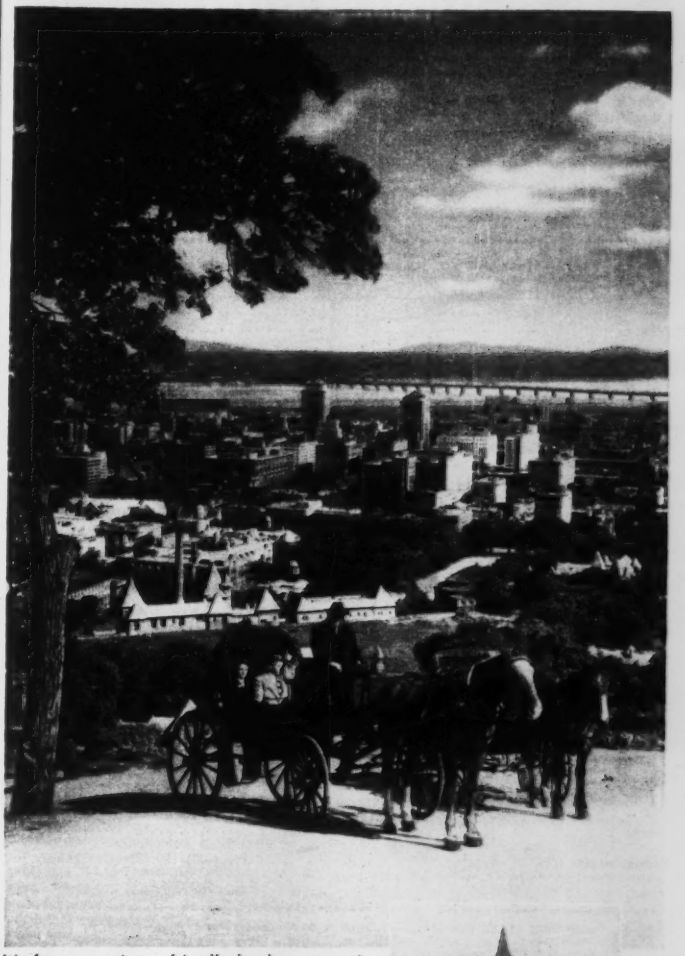

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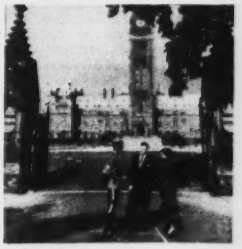

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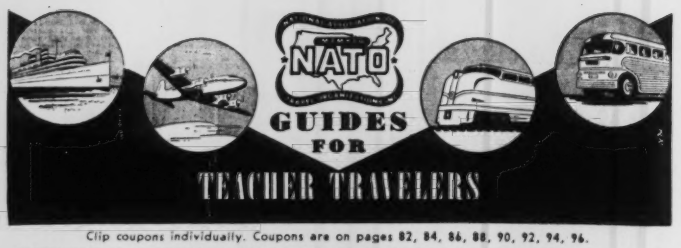


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## New Records

*(Continued from page 26)*

a horse," "whistle," "shoot," and so on. The reverse side features *Hold Your Head Up High,* and participants are invited to crawl like a snail, act like a monkey, swim like a fish, and buzz like a bee. Both songs are Latin American in style so if you are featuring various countries you can speak up for this part of the world!

If you are teaching an intermediate grade, you may feel that your class is too sophisticated to enjoy any of the foregoing. May I suggest that you try a plan which is not easy to do, yet develops creatively and brings a great sense of satisfaction as a reward for plenty of hard work?

You will need the recording of *Jealousy* as played by the Boston Pops Orchestra (RCA Victor 12-0977, 78 rpm, $1.25). Your girls and boys will probably be familiar with the tune, and they should have quite a few ideas which they may have picked up from watching television.

Perhaps they may want to add some Latin-American instruments. Since it is a "long" recording to children, you might suggest that small groups perform at different times, ending with a place where everyone moves at once. Be sure to listen to the music several times, not only to invent "dance steps," but also to find "changes" in the music or places where activities seem to change. On the reverse side of the same record is a fine recording of *Ritual Fire Dance* which will give a great deal of listening pleasure at some other time.

If your class likes the Br'er Rabbit and Br'er Fox stories and you have $4.00 available in your budget for the term, you will enjoy *The Adventures of Br'er Fox* (Colortunes A100 to A103, 78 rpm, $4.00; also available on 45 rpm, $3.10). The album contains three stories: *Br'er Fox's School Days, Br'er Rabbit's Echo,* and *Here We Go Round the Mulberry Bush.*

The dialogue is printed inside the album covers, and the spiral binding contains ten black and white drawings of the story characters. In addition, on the edge of the album you will find two small boxes containing six crayons for coloring the pictures. Perhaps you feel that this isn't a very good purchase for a schoolroom, because of the fact that the pictures will soon be colored and that will be the end. However, this is a very special kind of paper and crayon material. No matter how hard you press on the crayon, the entire coloring can be wiped clean in a minute with a *dry* cloth. Honestly, I was dubious at first but I find that it *does* work!

*Pedro in Brazil* (CRG 5034, 78 rpm, $1.15) is a fine record if you would like to correlate music with social studies, and of course, if you happen to be studying Brazil. Each spring is the time of a great festival at which people travel from near and far to sing their songs and hope for a prize. Pedro visits such a festival, and your class experiences five authentic folk tunes. The words for each are printed on the record jacket, and a good time should be had by all. *Adiós!*

## Good Little Citizens

*(Continued from page 53)*

TEACHER—Very good. I'm pleased that you remember many points made in our good citizenship talks. We need to practice these rules. The girls will please stand and say our safety poem called "Stop, Look, Listen."

GIRLS—

In roadways I must never play.
I have no legs (*look at legs*) to give away,
I have no arms (*hold out arms*) that I can spare,
To keep them all, *I must take care.*

TEACHER—Now will the boys say the safety poem about "Little Jack Horner"?

BOYS—

Little Jack Horner stood on the corner
Waiting to get across.
He darted ahead (*motion*),
Through the signal (*point*) shone red.
And now the poor boy is laid up in bed.

TEACHER—I'd like to have the class sing our "Good Little Citizens" song.

CLASS (*sings to tune of "Ten Little Indians"*)—

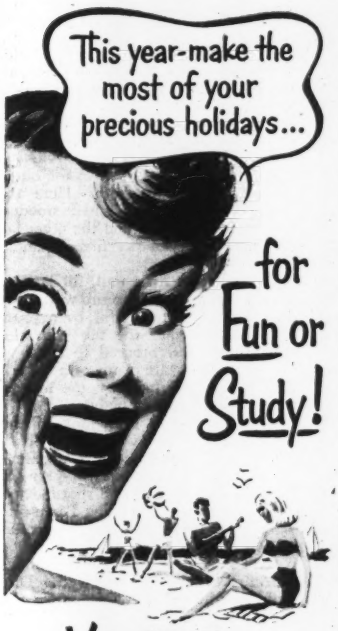
Burns School has good citizens,
Burns School has good citizens,
Burns School has good citizens,
All good citizens here.
One little (*Pupil stands and then sits quickly; others do likewise in turn.*)
Two little,
Three little,
Four little,
Five little,
Six little,
Seven little,
Eight little,
Nine little citizens,
All good citizens here. (*All stand.*)

TEACHER—We are happy to have so many good citizens in our school. We'll now end our play by honoring our flag.

(*Class stands and repeats Pledge of Allegiance.*)

"Good mornin', Mr. Falkins! Some day! Huh?"

THE INSTRUCTOR

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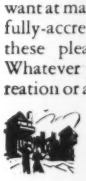

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## An Adventure in Group Planning

*(Continued from page 79)*

the children invariably choose certain recognized leaders for every honor if left to themselves. Since we had chosen our story carefully, everyone had a part of some kind. Four couples were chosen to dance "La Raspa."

Costumes were improvised—white blouses and full skirts for the girls, white shirts for the boys worn outside their blue jeans and knotted at the waist in Mexican fashion, scarves for *rebozos*. By diligent canvassing at home and among friends who had been to Mexico, the children brought in real Mexican clothing—huaraches, serapes, three handsome sombreros.

Rehearsals and learning lines were fairly easy, as the whole play was by now so familiar that the children had it in their blood. Of course, there were rough spots to be smoothed, but most of the real work had been done in the preliminaries. Finally, before a room crowded with an enthusiastic audience of parents and children from other grades, "Pedro Learns to Read" was successfully performed.

There is nothing new in any of these ideas on creating a play. They are culled from many books on children's dramatics. This kind of play production takes time, energy, and patience, and the teacher often wonders if it is worth the effort. But the experience in language and art, the reality lent to social studies by actually living a story of another people or time, the experience in meeting practical problems and mastering them, and the feeling of satisfaction which you share with your children when your own finished play goes before its audience prove that it is worth the effort.

## Little Margot Berard

*(Continued from page 26)*

Gleyre, where he met both Monet and Sisley who were leaders of a new art movement called *Impressionism*.

Such painting was based on the theory that oil pigments put on the canvas in small spots of pure color would be blended in the eyes of the beholder to create the impression of natural daylight. Although he became active in this form of art, Renoir abandoned Impressionism by 1883.

Renoir did not have financial difficulties as many artists did. He could afford to travel to Algeria and Italy, and with his family he lived an ideal life. Mme. Renoir carefully arranged flowers for him to paint, and Gabrielle, the buxom nursemaid, posed for him with or without one of the three boys.

By choice he painted only the sunny side of life—trees, meadows, boating parties, fruit, flowers, lovely women, and happy children. Some of his famous paintings of children are "A Girl with a Watering Can," at the National Gallery, Washington, D.C.; "Two Little Circus Girls," at the Art Institute of Chicago, and "Portrait of Mlle. Romaine Lacaux," at the Cleveland Museum of Art. (The paintings mentioned first and last were reproduced on covers of THE INSTRUCTOR in April 1948 and September 1942, respectively.)

Renoir's paintings of the Bérard children, which are now counted among his chief works, were criticized and ridiculed by the friends of Bérard, but in 1902, following the death of M. Bérard, when the paintings were sold at auction, they brought big prices. "La Petite Margot Bérard" finally became a part of the Stephen C. Clark Collection at the Museum of Modern Art, New York.


HOW THEY
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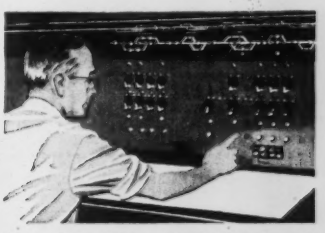
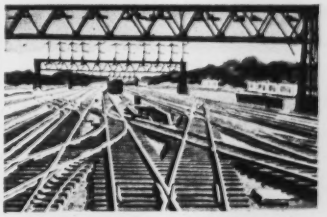
ON AMERICA'S RAILROADS

**Railroad signals** have come a long way from the time when a colored ball hoisted to the top of a pole signaled that the track ahead was clear. Today, trains run more than 2,000,000 miles every day on American railroads, under the world's most complete, most effective and safest system of traffic control.

**Basic in this traffic control** is the automatic block signal system by means of which a train in a "block" or section of track reports its presence to all approaching trains. This is done automatically through electrical operation of signals which tells the engineers of other trains whether to stop, to proceed with caution, or to go ahead.



**On sections of line** equipped with Centralized Traffic Control, all trains automatically report their exact positions and movements through lights on a map on a central control board. By moving little levers on this board an operator can set signals and throw switches that govern the movement of trains as far away as 200 miles.



**The way trains are directed** through great terminals is another modern marvel. Lights on a map tell the operator the position of every train. Through his control board he lines up signals and switches which are so "interlocked" as to make it impossible to set up conflicting routes as trains are guided automatically through the maze of terminal tracks.

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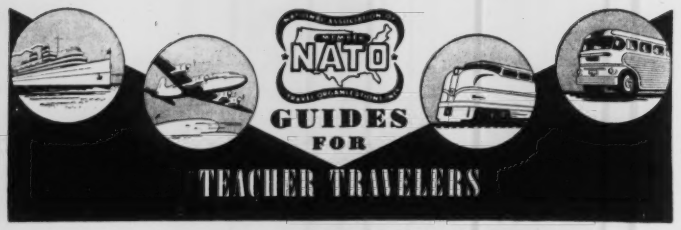


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## In Japan, I Did As the Japanese Do

*(Continued from page 45)*

was before me, her head proudly snow-tipped. Below, the land looked a good deal like a huge jigsaw puzzle which had been lovingly put together.

We landed at Haneda Airport and went first through Immigration. From there to Finance, where one declares all money in his possession. Then on to Customs, where one is thoroughly searched.

About this time our Japanese tour conductor appeared on the scene, and took us under his capable wing. He spoke not a word of English, and having an American in his party just about threw him into a tizzy. This I discovered later.

We took off by taxi for Yokohama, our first stop. Here I had my very first Japanese hotel. Such hotels were lovely but, nevertheless, Japanese! We went into the lobby and all of us stepped out of our shoes and then we were shown to our rooms. Here I almost dropped my eyeteeth! The floor was covered from wall to wall with a matting called *tatami* and in the center of the room was a huge square chow bench which had four lovely silk *zabutons* (cushions) around it. In the corner was a tiny thing resembling a doll dresser and this too had a gay *zabuton* before it. That was all the furniture, except for the ever-present shrine to the Emperor (*tokonoma*) and the usual artistic flower arrangement.

Where was I to sleep? I found that the Japanese sleep on *futons* on the floor. These are like fat feather beds and you have the same thing over you that you have under you—the outer sides covered in gay and lovely silks. Before I could stop gaping, a serving girl appeared with our kimonos and we donned these quickly. We sat around the chow bench and were then brought small straw baskets with rolled cloths in each. I watched the others proceed to wash their hands and faces with this, and in a monkey-see, monkey-do fashion I followed suit. I found the cloth to be steamy hot and decided this was a custom Americans might well adopt. We were then served tea and *yookan*, delicious cookies filled with sweetened strained black beans.

Then came the bath! When you are a guest in a Japanese hotel, you bathe whether you want to or not. Any idea of skipping it is strictly a mistake, because you *bathe!* And the bathrooms are not private, nor do they adjoin the bedrooms. Regardless of the size or splendor of your hotel, these important spots are always up halls and down corridors. You always have a "bath man" who accompanies you and waits outside the door. Often the bathing room has a lovely garden, entirely open on one side. In a corner is a pool-like tub. You leave your kimono in a lacquer basket in the outer room and enter the bath. Here are many tiny stools and small wooden buckets. I slyly watched the other ladies and so began my first Japanese bath.

You take the little pail, fill it with steamy water and first scrub well, then pour pailful after pailful over yourself—then get into the tub with the other ladies and proceed to soak. I was painfully aware of my own nakedness, but to the Japanese the human body is just a human body.

I must tell you something of the country itself. We went from Yokohama by private bus to Kamakura, the home of the famous 700-year-old Buddha, then to Atami, a spot located in the very neck of the Izu Peninsula. With a bit of imagination, you could believe yourself in the Swiss Alps.

In Tokyo next, we did the things expected of tourists—visited the Diet Building where the laws are made, the museums and shrines and the Imperial Palace. We saw not only the Palace but the Emperor as well. He was leaving on a vacation and we watched him come across the moat in his carriage, flanked by gayly dressed guards on horseback. I waved at him and he waved back—probably not at me at all, but I liked to think he did.

*On the stage of the Imperial Theater, Tokyo—the author with members of her party and a famous Japanese stage and screen star. Left to right: Ben Ishibashi, art teacher in Honolulu schools; Miss Jane Ishikawa, a teacher in Pearl Harbor School; Mrs. Waller; Katsuhiko, star of the play, "An American in Hakone"; Mrs. H. Yoshida and, standing behind her, Mr. Yoshida.*

From Tokyo's "Grand Central Station," the Ueno, we left for Sendai, the largest city in northern Honshu. Next on our route was a smelly but very interesting fishing port, Shiogama. Boarding a dragonlike craft, we proceeded for about an hour through a lovely waterway filled with hundreds of tiny pine-covered islands, to Matsushima Island.

This place was like something from an Arabian Nights story. As our craft approached the pier, serving girls in beautiful kimonos came running down the cobblestone streets in their wooden clogs. When we disembarked, the girls fell prone on their faces to greet us. (This I became accustomed to seeing as our trip progressed.) Our hotel was a dream—red and gold and pagoda-shaped. The mayor gave a dinner party for us, and the room looked like a movie set—chow tables in gold and black in a U formation, the guests all

*(Continued on page 89)*

## Have You Introduced Your Class to Modern Art?

(*Continued from page 82*)

*"These paintings don't make sense!"*

Just as we need to read French to find that a French book makes sense, we also need to "read" art. We must know that Matisse (for example), when he exaggerates the forms of people, is doing it not because he doesn't know what they look like, but because he is trying to create a balanced pattern of color and form in his entire painting. He is not trying to show us a perfect portrait.

We might look at Klee's "Yellow Donkey" and see at once that to read this one as an animal painting in the ordinary sense would be wrong. Klee uses forms only in order to symbolize ideas. Often his paintings are skillful relationships of color and form. He would need to be read in that light. He will not make sense unless you agree to his language of art! Isn't that fair enough?

*"Aren't the old masters better?"*

At this point bring out a few mounted paintings by old masters. Have the class look at them. Breughel's "Wedding Dance" or a Dutch interior or any one they are familiar with, will do. Discover that the old masters used color, forms, shapes, and views, too, the difference being that they used them to create on canvas the surface reality we can see all about us. The new artists are trying to get below the mere surface likeness of people and things.

*"A kindergarten child could do as well"*

At the beginning of this study, classes will laugh if they feel free to do so. Let them. It is an honest reaction. By the end of the unit they will have a better understanding and then will be in a position to give a more intelligent reaction. But at some appropriate time, I bring out the point that many people laugh at anything they don't understand. That has gone on for centuries whenever new things were tried. Columbus was jeered at, Henry Ford was called "crazy" to be thinking about the now famous car, and ten years ago most people thought that television would never be in the average home! I seldom have any laughs after that discussion.

### OTHER IDEAS TO USE

Have a favorite! When you really care about one or two of the artists you bring into your classes, it shows in your voice and encourages the pupils to choose a favorite also. They will feel more respect for this art if they know you like some of it especially well.

Have this study affect other lessons! Have your pupils write ideas on modern art, on a specific artist or painting, or on their favorite art, for their English lesson. In their own work let them discover how difficult it is to express some object from different angles as the new artists do. If you are near an art museum, take a trip there to visit the modern section.

This unit is a worthy one. It has values above and beyond even the understanding of art, for it will teach the pupils to think and study before they mock new ideas. It will help them to learn to respect persons differing from themselves—and thus it will be an experiment in real democracy!


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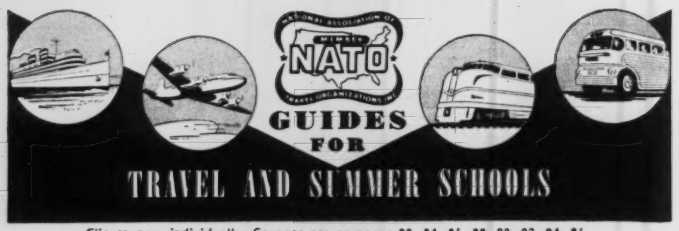


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## Israel Today—"From Dan to Beersheba"

(*Continued from page 46*)

we separated from the group and set forth.

We found English spoken and understood by large numbers of people. Graciously they went out of their way to help and direct us. As we walked down wide Allenby Road, where the shops are located, we learned our first new Hebrew word—one which we heard repeated everywhere, in busses, in private homes, and even by statesmen. The word was *tsena*, which means austerity. Clothing could not be purchased without points, nor food without ration cards, and many articles in shop windows were marked, "For Tourists Only."

When we discussed this with the people whom we met, we were, within the same hour, introduced to our second Hebrew word. This was *savlanut*, which means patience. Not only was the food rationed, and strictly so, but one queued up for it! Queues formed at the bus stop, queues to purchase tickets for the movies, and queues at the food counter. Meat rations were given out when a boatload of meat arrived. Between times, the people waited patiently and ate either fish or local produce such as peppers, eggplant, and tomatoes.

Despite the limited fare, we found a remarkably hospitable spirit. One stranger, who shared the next bucket seat on the plane to the Gulf of Aqaba, insisted that we visit his home. Another, whom we met while swimming in the Mediterranean, introduced us to his family. So it went.

We accepted one of these generous invitations to dinner at a farm about a mile from our school, and found to our amusement that food customs differ not only between countries, but in the same country. Dinner at Beth Berl was at 6:30. Arriving at the farm before seven o'clock, we were greeted by our hostess and served peanuts and apples. About 7:30 our host arrived home. He changed and invited us to go with him as he made the farm ready for the night.

We watched as he milked the goats, fed the chickens, watered the geese, and even set the watchdog on the prowl. It was almost ten o'clock when we returned to the house. We were amazed to find the two children, refreshed from their nap, awake and ready to join us in eating the dinner which was now heaped on the table. For us this was a long delayed dinner. For the Israelis, it was the usual occurrence. Man's needs had to wait—the stock were more important.

One day as we walked down the road, we encountered a group of dark-skinned, poorly clad people. We learned that these were new immigrants who resided in a near-by Maabarah (transient camp). In one of our lectures we were told that at the time of the establishment of the state there had been only 700,000 people in Israel. Now, four and a half years later, there were 1,500,000. The immigrants came from Yemen, Iraq, and Iran.

Several days later our bus approached what seemed to be a sea of drab, mud-colored tents, smoldering in the hot sun. Not a person could be seen. Yet, as the bus rolled to a halt, it was as if a bugle call had sounded. People poured from the tents—came running, in fact—and pressed around. To see, not us, as we found—but the bus, which was shiny red and silver and, as one youngster solemnly assured me, the loveliest thing he had ever seen in his whole life. We also stood and stared. Here was the most fascinating collection of costumes we had ever seen outside of a masquerade: Indians with saris of silk, Rumanians in European dress, Persians with baggy white trousers worn tight around the ankle, Yemenites with loose-fitting striped garments, Iranians with leggings covered with silver embroidery. We wandered through the Maabarah and found a market place transplanted from ancient Persia. Produce was piled high in front of the merchants. Each merchant sat cross-legged behind his stock, a canopy shielding his head from the sun, and loudly hawked his wares. Men and women haggled over prices, while dogs and children ran wildly about underfoot.

Life in the Maabarah is hard. We were told by welfare authorities that some immigrant families remain in the camps two and a half to three years before getting a house. While they are there, schools, child-health stations, recreational facilities, and training are provided by the government.

From antiquity to modernity is, in Israel, just a short bus ride. Our next stimulating experience was a week end spent in a Kibbutz. We had heard, back in the United States, of this new form of collective living which is indigenous to Israel. A Kibbutz is a collective settlement organized on a volunteer basis and continued on that basis. An individual who joins agrees to work to his capacity and give all his earnings to the group. In return, all his needs—food, clothing, lodging, recreation, etc.—are provided for him.

My roommate and I visited a settlement called Neve Ilan just outside of Jerusalem. This particular Kibbutz was formed by a group of French Maqui who had been fighting together in North Africa.

As we walked into the camp we met Ayda, a beautiful young woman. She was in the Children's House feeding her baby. Without shyness or hesitation she graciously agreed to take us to the camp secretary where arrangements were made for our stay over the week end. After our first few faltering words in Hebrew, the conversation was continued in English. Ayda told us that during the war she had worked for the United States consul in Paris!

We learned from her that this settlement raised cows for milk, and chickens for eggs, because there is no near-by land to cultivate. They were even raising mushrooms as an industry. Furthermore, several of the members worked as drivers, school teachers, and so on, outside of the Kibbutz. We met Ayda's husband and older son, aged three, on the following day. Because both men and women work in the Kibbutz, the children are with the parents from 4:00 P.M. (the close of the workday) until their bedtime, and all day on the Sabbath. While the parents are working, and at night, the children are under the care of a nurse or teacher.

Life here seemed serene and secure, yet we detected some feeling of unhappiness. We were told by the Kibbutz secretary that the great need was for more workers. New immigrants were reluctant to join settlements. Because of this, the settlers already there were overworked and getting too tired to be idealists. This Kibbutz form of social living is being studied by sociologists with great interest as a new form of group living. We left our new friends sadly, but with respect for their integrity in facing such hardships and hard work for their ideals.

There are three large cities in Israel. Haifa and Tel Aviv, both seaports on the Mediterranean, mark the base of a triangle whose apex is the great and holy city of Jerusalem. En route to Jerusalem we stopped at Nazareth and

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visited a cave where Jesus is said to have lived. We watched as Arabs drank from a fountain, from which it is believed Mary drew water. In Jerusalem we visited a tomb reputed to have been that of King David. Holy places of several faiths made warm and meaningful the thought of the brotherhood of man.

So it went. Tingling, soul-stirring experiences from the northernmost tip of Israel, where the River Dan flows wild and cold, to the hot, sandy Beersheba, now a lusty frontier town. In fact, the Biblical "Dan to Beersheba" could be revised today to read "Dan to Elath," for this infant town on the Gulf of Aqaba is now the southernmost point in Israel.

Eyes were blinded by the sun, eardrums shattered by the roar of factory dynamos, heart and soul moved by the oldness and newness being welded into one country. It reminded us, as we left, of our pioneer forefathers battling the elements and the wilderness to build our own great land. To the Israelis facing their uphill struggle, we could do little save offer the same helping hand so generously given to our own ancestors, and wish them Godspeed in their efforts.

## In Japan, I Did As the Japanese Do

*(Continued from page 86)*

in kimonos, each person supplied with a back-and-arm rest of iron trimmed with fabulous silks. That was one time when I realized how much it would mean to know a foreign language! I found myself laughing hilariously, and suddenly realized that I had no idea what had been said. The people simply forgot that I was an American. I never had a nicer compliment.

Nikko, most famous of all religious centers in Japan, is the home of the "speak no evil, see no evil, hear no evil" monkeys. Here too one sees the highest cataract in Japan, Kegon Waterfall. At Nagoya we found famous china factories and lacquer works. Next came Nara, another important religious center which has the largest Buddha in the world. Other cities visited were Kyoto, the depository of Japan's ancient art and cultural heritage; Kobe, second port of Japan; and Osaka, the nation's second largest city.

We spent one night in Takarazuka, where the famous all-girl troops are trained, and saw one show which I thought better than almost any Broadway musical. Mikimoto Pearl Island was thrilling. To see the process of pearl culture and the diving for pearls is something to remember. Unzen National Park is similar to our Yellowstone Park and as lovely in many ways. Our tour ended in Beppu, a popular seacoast resort.

By this time I could eat with chopsticks, sit in the Japanese manner for hours at a time, drink green tea with relish, and even sleep on a *futon!*

As I left Haneda Airport just five weeks after arriving there, I realized that this had indeed been the trip of a lifetime. We Americans usually travel so smugly—we travel as Americans. By not doing so, I learned from another race of people their fineness; their way of life, which in some respects is better than our own; and last but not least, their generosity in accepting a stranger and making their land hers!

For this I am grateful, and for this I shall always love the Japanese. But, as the lights of Honolulu Airport once again came into view, the song in my heart was then, and it ever shall be, "My country, 'tis of thee . . . . of thee I sing."

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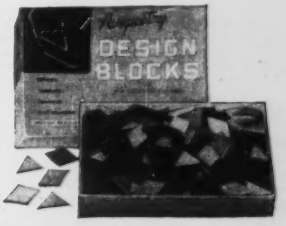


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## Our Plays This Month

(*Continued from page 83*)

means more when given in the original dialogue than it would if the plot were simply described and the actors were told to go ahead and develop the thought in their own words. The humor is of the kind that appeals to children in the twelve-year age bracket. The timing and the climactic progression are noteworthy. Although each of the characters is meant to represent "any" boy or "any" girl, the author has given him or her a distinctive personality which challenges the child who takes the part. Teachers want plays to present during Cleanup Week. This is one of the most original I've seen.

**"To Save the Land"** (page 56) appeals to me because it is so very practical. You may be inspired to try some creative angles of your own to lengthen or extend its usefulness, but, though it is short, it realizes its purpose. Drawing a picture of a gullied hillside isn't the easiest thing in the world to do, so I asked our artist Ralph Avery to give you some help. Even though his drawing had to be small, I think it will be possible to refer to it when making a backdrop. If each child who represents a tree has a chance to choose what tree he will be and to design his own tree form to put on the hillside, some valuable learning will take place.

**"The Asada"** (page 56) attempts to present a realistic picture of a holiday on the pampas. It should help accomplish our aim to stress likenesses rather than differences between peoples of various localities, for the gauchos are presented as bona fide cow punchers like our cowboys, and the local young people like to sing and dance just as American young people do. The next time your pupils have a desire to create their own playlet to culminate a social-studies area, why not refer to this play and say, "We, too, can develop a play about some holiday or special occasion in the country we're studying."

On our page for teachers of slow learners this month (page 27) there is a simple dramatization in rhyme. Teachers often find that the rote memorization of rhymes and jingles fixes facts in the minds of slower-learning children. Repetition is the keynote of their learning process. Each stanza in **"From Farm to Table"** is a symbol of the work done by the class. The boy who says the verse of the Dairy Farmer, for example, knows more than those four lines about cows. Saying the verse reminds him of the things he has learned.

You can never have too many stories in reserve for children to act out informally in the classroom. I think we have two this month. **"Dicky Duck Did"** (page 31) calls for the impersonation of several animals—something little children rarely tire of doing. Kindergarten tots will not find Dicky Duck's experiences beyond them. Some third- and even fourth-graders will see the dramatic possibilities in **"The Little Shop on Bluebell Lane,"** (page 33). You're almost sure to have at least one girl who will enjoy buying, and one boy who will enjoy selling, "about ten yards of rainbow." Do play the story with a light touch. If its particular brand of imagination doesn't appeal to some children, you'll know better than to try to make them like it, of course.


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## How Soil Is Made

*(Continued from page 24)*

2. In planning the field trips, distance to be traveled and the time needed were considered.
3. Rocks were compared as to size.
4. Rocks were weighed, and the children compared their weights with that of the rocks.
5. Pebbles were used in number combinations.

*E. Reading.*

1. Charts were made to tell the story of field trips, and the progress of the unit.
2. Poems, riddles, and stories were written by the class.
3. Simple material was read to gain information.

*F. Safety education.*

1. Traffic safety became more vital as field trips were taken.
2. Safety on the bus was discussed and observed.
3. Danger of hurting fingers with rocks, or falling while on trips collecting specimens, was discussed.

*G. Health and physical education.*

1. Rhythmic dramatization of breaking rocks, tapping rocks, rubbing two rocks together, waves on the lake, the wind blowing.
2. Rock tag.

*H. Audio-visual activities.*

1. Songs from grade songbook.
2. Filmstrips and films.

*I. Future activities.*

1. Study of soil erosion.
2. Conservation.
3. Weather.
4. How creeks were made.
5. How rocks were made.

*J. Excursions.*

It was fun for the children to walk along the lake shore and pick up pebbles and rocks. They spoke about how smooth some of the pebbles felt in their hands. Those that interested them most were the ones that had odd shapes. They collected until we had several different kinds. It was interesting to hear the stories they told about the different shapes of the rocks and pebbles.

## The Asada

*(Continued from page 74)*

LORRAINE—As far as we can see, on all sides stretching on and on to the horizon, there is nothing but grass.

SECOND GAUCHO—The only trees are those which have been planted about the *estancia* buildings.

SUSIE—Listen, they are singing again.

OVERSEER—Yes, the closing activities of our Asada are at hand. Shall we join them, the people of our *estancia*, to sing and dance?

(*Singers and Dancers dance "The Mexican Waltz" and "Jesusita en Chihuahua."*)

SONG LEADER—Let's sing a special farewell song to our visitors.

(*All sing "Adios, Adios, Amores."*)

**SOURCES OF SONGS AND DANCES**

"Pajarillo," "La Jesusita," and "The Morning Song" are in *Canciones*, a book published by Paul A. Schmitt Music Co., Minneapolis 2, Minn.

"Fiesta" is in the California edition of *New Music Horizons*, published by the California State Dept. of Ed.

"Adios, Adios, Amores" is in *Spanish Songs of Old California*, "American Folk Song Series," No. 11 (G. Schirmer Music Co., Cleveland 14).

The dances are folk dances, the directions for which can be found in various books on folk dancing. We used the following records for music: "La Raspa"—Pan-American Record 067B; "The Mexican Waltz"—Imperial Record 1136; "Jesusita en Chihuahua"—Pan-American Record 001B. Order through your local record dealer.

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*or 48 Rockefeller Plaza, New York 20, N.Y.*

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MAIL TODAY

FILL IN COMPLETELY the coupons for the items you want. Clip these coupons and send them in one envelope—with any required remittance—directly to *Coupon Service, THE INSTRUCTOR Magazine, Dansville, N.Y.*

**Clip each coupon individually. Coupons are on pages 82, 84, 86, 88 (Travel and Summer Schools), 90, 92, 94, 96.**

FREE **AMPRO CORPORATION.** Please send me your new audio-visual teaching aids:
☐ "Teaching with an Ampro Tape Recorder;"
☐ "Teaching with 16mm Motion Picture Projectors." (Check one or both.)

INS. 428

Name of School and Address .....

Attention of ..... Position .....

City ..... Zone ..... State ..... 4-53

FREE **THE WORLD PUBLISHING COMPANY.** Please send us a complete Sales Promotion Kit for our promotion of WEBSTER'S NEW WORLD DICTIONARY of the American Language, College Edition, including: imprinted postcards and leaflets, posters, giant open-and-close display books, streamers, mats, publicity releases, and other store-selling aids.

INS. 449

Name ..... Grade .....

Street or R.D. ..... No. Pupils .....

City ..... Zone ..... State ..... 4-53

FREE **TEACHERS CASUALTY UNDERWRITERS.** I am interested in knowing about T.C.U.'s "10-Way Protection" Policy against accident, sickness, and quarantine, at a cost of less than a nickel a day.

INS. 18

Name ..... Grade .....

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FREE **ASSOCIATION OF AMERICAN RAILROADS.** Please send me a free copy of the new edition of the "Railroad Film Directory," a guide to slidefilms and motion pictures owned by or relating to the railroad industry.

INS. 67

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City ..... Zone ..... State ..... 4-53

FREE **BECKLEY-CARDY COMPANY.** Please send your latest Teacher's Buying Guide which illustrates and describes over 3,500 teaching helps.

INS. 35

Name ..... Grade .....

Street or R.D. ..... No. Pupils .....

City ..... Zone ..... State ..... 4-53

FREE **C. HOWARD HUNT PEN CO.** Please send set of 12" by 19" charts on Speedball Pen Lettering. Also lessons on Linoleum Block Printing.

INS. 310

Name ..... Grade .....

Street or R.D. ..... School .....

City ..... Zone ..... State ..... 4-53

FREE **WORLD BOOK, Box 3565.** Please send me details of World Book's Teacher Plan, describing possible summer employment.

INS. 64

Name .....

Street or R.D. .....

City ..... Zone ..... State ..... 4-53

FREE **EYE GATE HOUSE, INC.** Please send me your colorful brochure which describes the Eye Gate Filmstrip Club Plan, and the fully illustrated 1952-1953 edition of the Eye Gate Filmstrip Catalog. (Please see our advertisement on Page 13.)

INS. 291

Name ..... Position .....

Street or R.D. ..... School .....

City ..... Zone ..... State ..... 4-53

FREE **A. B. DICK COMPANY, Dept. IR-453-M.** Please send me full information as checked below:
☐ Modern Mimeograph for Teachers;
☐ New A. B. Dick Spirit Duplicator.

INS. 332

Name .....

Street or R.D. .....

City ..... Zone ..... State ..... 4-53

## Mesa Verde, Land of Echoes

*(Continued from page 80)*

highest point it is almost eighty-six hundred feet above sea level. The only road to the mesa winds in from the north and twists up through the talus slopes. As we zigzagged upward, we would look down into New Mexico, Arizona, Utah, or toward the Rocky Mountains to the north. Forty-five miles across the desert toward the southwest rises an igneous interruption known as Shiprock. The vikings loved it because if you see it from the right angle, it surely resembles an old-fashioned ship with all its sails set. It looms almost two thousand feet above the gray sage. Only once has it been climbed.

But when we reached the summit, Park Point, we didn't find, as we had expected, a level top to Mesa Verde. Heavy snows, violent storms, winter's cold, summer's heat, and sand-armed winds had deeply marred the table's top. Now it slopes sharply toward the south, toward the Mancos River that bounds the mesa on its eastern and southern sides. The area is a tangle of innumerable canyons all of which run more or less north and south and empty into the Mancos. Here is verily the Land of Echoes. The vikings were enchanted; the cliffs intercept any sound and volley it with loving care back and forth until it becomes so fragile that it simply disappears. The silence that follows is almost mournful in its effect.

After pitching our tents in the campground, we took advantage of the program provided by the rangers of the National Park Service. We learned about the ancient architects of Mesa Verde. During the thousands of years that the mesas and canyons were being carved by water and wind from the vast plateau, deep caves were eroded in the canyon walls. Centuries later, bands of Indians found the caves and utilized them for many of America's first apartment buildings. High and dry they are. Some of them can be reached only by ladders or by toe holds cut into the cliffs. They were so inaccessible that one or two men might have protected a village against any contemporary enemy. The caves were so deep that their roofs served as coverings for the terraced villages.

We learned that these Indians, perhaps the ancestors of the Pueblo Indians who now live in New Mexico, were a peaceful lot. Their cliff dwellings reveal that they wove baskets and created excellent pottery. Where they could find a bit of arable soil, they planted beans, squash, and corn. They have left behind their metates—stone slabs upon which the corn was ground by crushing it with the mano, an oval rock that fitted the hand. They domesticated turkeys, gathered berries and nuts, fished and hunted. Their community dwellings were often very large. Cliff Palace has two hundred living rooms, and Spruce Tree House over one hundred. Of interest in all the ruins is the presence of numerous kivas—oval rooms where the men alone are said to have worshiped. Once upon a time this green mesa must have teemed with activities, for the number of ruins runs well over a thousand. Less than fifty of these have been excavated.

All of us, from the oldest to the youngest of the vikings, would like to encourage you to include Mesa Verde National Park in your next summer's trip. Get acquainted with the famous National Park Service. The park naturalist and his group of trained ranger-naturalists are there to introduce and outline to you the many mysteries surrounding the cliff dwellers who suddenly abandoned their airy strongholds about 750 years ago, departed for regions unknown, and never returned.

---

**Readers of this article will be interested to know more about the Ahrens children, who had so important a share in the exploring expedition described by their father. "Suggestion" and "Housing Problem," verses by Jon, Karin, and Lief, were included on our poem page in January and April, 1951, reprinted by permission from other magazines. In June, 1952, we used "The Flower Show," which had already appeared in a book entitled "Mostly about Pittsburgh"—Verses by Jon and Karin Ahrens, as Explained to Carsten Ahrens.**

---

The service of the guides is entirely free, as it is in all of our national parks. Each morning there is a trip that leaves the government center at eight o'clock. For the late sleepers, a second trip leaves at ten. Another section of the mesa is explored in the afternoon on a caravan that starts at one-thirty. If you are inclined to siestas, you can join the three o'clock crowd.

And go out on your own. Take your camera, your field glasses, and your best echoing voice and make a morning of it.

And some afternoon before twilight drive to Park Point and watch the sun go down beyond the low range of hills called the Sleeping Ute. Stay until all the color has drained from the west, until the stars begin to blaze—they never merely twinkle over the desert. The sand and sage and mesas turn silver beneath the blue dome overhead. The wind soughing through gnarled boughs of the juniper

*(Continued on page 94)*

FREE **BINNEY & SMITH CO.** Please send new TEMPOLA-CRAFT FOLDER.

INS. 262

Name ..... Grade .....

Street or R.D. ..... No. Pupils .....

City ..... Zone ..... State ..... 4-53

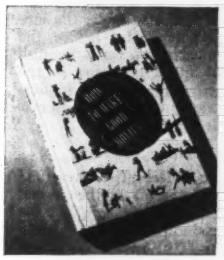
FREE **ENCYCLOPAEDIA BRITANNICA FILMS.** Please send "Where-to-Use EBFilms Guide" (Utilization Listing) and "Quick Reference Order Blank" as mentioned in EBF advertisements. Also send new Filmstrip catalog.

INS. 68

Name ..... Grade .....

Street or R.D. ..... No. Pupils .....

City ..... Zone ..... State ..... 4-53



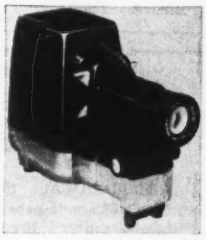
Whether you're an experienced motion-picture photographer or just a novice, you will find "How to Make Good Movies" a time- and money-saving aid. The book, which is presented in a light and enjoyable style by the Eastman Kodak Co., has the answers to many of your movie-making problems.

Accompanying the reading material are numerous "show-how" pictures, many of them taken from the experiences of other movie makers. "How to Make Good Movies" sells for about two dollars at most photo-supply dealers. If you haven't bought a motion-picture camera yet, buy the book first. Then you'll benefit from the handy camera guide which is included.

The new fluorescent chalks, manufactured by the American Crayon Co., Sandusky, Ohio, make an ordinary blackboard a startling teaching medium. The Hi-Glo chalks are available in square-sided sticks of five bright colors—flare red, flash orange, brilliant yellow, green, and violet. Unusual effects in the classroom or in a stage play can be obtained by throwing a black or blue light on Hi-Glo art work.

Suggestions to help solve costume problems for the whole year are presented in a thirty-one page booklet. "Easy-to-Make Colorful Costumes of Dennison Crepe Paper." Complete instructions and diagrams for numerous costumes are given, with full-color illustrations for thirty-two of them. The booklet retails for a quarter at most stationery stores, or order from the Dennison Mfg. Co., Framingham, Mass.

For less than forty dollars you can have a slide projector for personal or for classroom use. The Three Dimension Co., of Chicago, has just introduced its "Headliner," a 200-watt blower-cooled model for 2" x 2" slides. The anastigmat lens insures the good projection qualities found in more expensive models.



A micro-tilt adjustment places the picture just where you want it. A feed-through slide carrier makes slide changing more convenient. The luggage-style carrying case can be purchased extra if you desire. Address inquiry or order to the Three Dimension Co., 4555 W. Addison St., Chicago 41, Ill.

Teaching pottery making is simpler and safer with the power-driven Master Potter's Wheel made by the Master Mechanic Mfg. Co., Burlington, Wis. Other important features are a foot control speed drive and a large throwing table. Simple instructions for operating the wheel are included.

Clay costume jewelry and other sculptured objects need no firing when made with Amaco Marblex. A chemical setter causes the clay to harden as it drys at room temperature. Tempera colors and a glaze can also be used. Marblex is made by American Art Clay Co., Indianapolis, Ind., and Toronto, Canada.

Science news! Dr. Tunis Baker, head of the science department at State Teachers College, Paterson, N.J., has developed a science packet for use in elementary and junior high schools. Teacher or student will find the packet a handy supplement to textbooks and workbooks already in use. Some of the subjects which are included are air, aviation, magnets, electricity, simple machines, and sound.

The material is arranged on 6" x 4" file cards in an expansion envelope. A packet costs about three dollars. If you are interested in ordering packets for yourself or your girls and boys, send your requests to Tunis Baker, 42 Carolin Rd., Upper Montclair, N.J.

Does the chair look familiar? Brunswick-designed classroom furniture attended the AASA convention at Atlantic City, too.

The chair at the right is just one example of the new trend in modern design, comfort, and flexibility promoted by the Brunswick-Balke-Collender Company. Brunswick engineers, leading educators, and a foremost furniture designer collaborated in the planning of this "present-with-a-future" line of furniture. In addition to the unified design among Brunswick products you will find comportable resiliency, flexible use, rugged design, and easy storing. The complete line of school furniture is also available in various sizes and in attractive colors designed to harmonize with individual classrooms.

For more information address Brunswick-Balke-Collender Company, 623 S. Wabash, Chicago, Ill.

AIDS FOR NATURE CLASSES
Suggestion we hope you find useful

*Free and low cost material from* NATIONAL WILDLIFE FEDERATION

If you are seeking lively new ideas to inspire enthusiasm about wildflowers, animals and conservation, the National Wildlife Federation may have just the answer for you. Their material is very attractive, easily read and some of it has suggestions for first hand experiences you and your class can share together as you solve some of the many mysteries and problems nature provides.

**Free (up to 25 copies of each)**

LISTS OF STATE BIRDS AND FLOWERS. Multilithed sheets.

13 APPROACHES TO CONSERVATION. Black and white illus. Such subjects as erosion; forest fires; wildlife and war; pure water; wildlife and the farmer; wildlife management; problem of conservation; and wildlife of the waters. For teachers.

CONSERVATION LEAFLETS: set of 8 illus. Upland Game Birds; Song Birds; Marine Fish; The Wild Rose; Soil, Water and You; Pollution; Trees; Mammals.

CONSERVATION FILM LIBRARY CATALOGUE—Gives name, rental price, brief descriptions.

**If further interested**—For items above, write NAT'L WILDLIFE FEDERATION, 3308 Fourteenth St., N.W., Washington 10, D.C.

**Especially interesting** to you may be the colorful stamps, the booklets and the postcards described briefly directly below. Also the various booklets which belong to a series.

**To Be Had At Low Cost**

WILDLIFE CONSERVATION STAMPS: Full color. Useful in albums, letters, scrapbooks. $1 for 36 *postpaid.*

RAINDROPS AND MUDDY RIVERS: The concise story of water, soil, life and their relationship. Grades 4-6. 25¢ *postpaid.*

PLANTS AND ANIMALS LIVE TOGETHER: The relationship between plants and animals. Grades 5-7. 25¢ *postpaid.*

WILD BIRD POSTCARDS in FULL COLOR: Set of 12. Paintings are lovely. 35¢ *postpaid.*

EVERYONE ENJOYS delicious Wrigley's Spearmint Gum. The lively flavor satisfies yet won't hurt mealtime appetite. And, the pleasant chewing helps keep teeth clean and bright. *Just try it sometime soon.*

**HOTELS**

**East Gloucester, Massachusetts**

**HARBOR VIEW Hotel.** Located on the outer Harbor of the Picturesque City of Gloucester. A quaint old fashioned Hotel with a gracious atmosphere. Excellent food and a variety of sports. An ideal location for one who wants quiet and rest but still in the center of activities. Modified Amer. plan. Rates very moderate. For information, write E. J. Swinson, Mgr.

**HELP WANTED:**

Wisconsin Summer Resort wants the services of efficient and capable Teachers and Students, for the following summer positions. Social Hostess to plan and direct activities, must type and have Driver's license. Waitresses, Room-Maids, Kitchen Helper, Bus Boy—Misc. duties. Handy-Man and Talent. Excellent salary, tips, lodging. State age, experience, references, and include photo.

**THE MUSKY INN, Sayner, Wisconsin**

*give!*

The National Society for Crippled Children & Adults, Inc.
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**Bureau of Educational Research and Service**
**Extension Division, University of Iowa**
**Iowa City, Iowa**

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**Clip each coupon individually. Coupons are on pages 82, 84, 86, 88 (Travel and Summer Schools), 90, 92, 94, 96.**

FREE **LYONS & CARNAHAN.** Please send me descriptive literature and Reading Bulletins on the Developmental Reading Series as advertised on Page 8.

INS. **151**

Name ..... Grade .....

Street or R.D. ..... No. Pupils .....

City ..... Zone ..... State ..... 4-53

FREE **GOLDE MFG. CO.** Please send me your Audio-Visual booklet **"Projector Gems"** as described on Page 15.

INS. **450**

Name ..... Grade .....

Street or R.D. ..... No. Pupils .....

City ..... Zone ..... State ..... 4-53

FREE **MILTON BRADLEY COMPANY.** Please send me free information on how to put greater impact in my pre-primary program with Milton Bradley visual aids.

INS. **325**

Name ..... Grade .....

Street or R.D. .....

City ..... Zone ..... State ..... 4-53

FREE **B. F. GOODRICH COMPANY, Public Relations Dept.** Please send me ..... copies of "WONDER BOOK OF RUBBER," with TEACHERS' MANUAL; ..... copies of "Johnson MAKES THE TEAM," also with TEACHERS' MANUAL.

INS. **258**

Name ..... Grade .....

Street or R.D. ..... No. Pupils .....

City ..... Zone ..... State ..... 4-53

FREE **MOODY BIBLE INSTITUTE, Film Dept.** Please send me full information about:
☐ 16mm sound and color films;
☐ 35mm filmstrips in color.

INS. **451**

Name ..... Grade .....

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City ..... Zone ..... State ..... 4-53

FREE **ENCYCLOPAEDIA BRITANNICA, INC., Educational Dept.** Please send me a copy of "The Use of Britannica Junior in the Classroom," which gives teacher and pupils new teaching ideas for elementary grades.

INS. **129**

Name ..... Grade .....

Street or R.D. ..... No. Pupils .....

City ..... Zone ..... State ..... 4-53

FREE **WEBER COSTELLO COMPANY.** Please send me a copy of your Manual BI-10 on care and cleaning of the chalkboard.

INS. **211**

Name ..... Grade .....

Street or R.D. ..... No. Pupils .....

City ..... Zone ..... State ..... 4-53

FREE **UNIVERSITY EXTENSION CONSERVATORY.** Please send me illustrated lesson on: ☐ Public School Music (Beginner's); ☐ Public School Music (Supervisor's); ☐ Piano (Teacher's Normal Course); ☐ Piano (Student's Course); ☐ Ear Training and Sight Singing; ☐ History and Analysis of Music; ☐ Choral Conducting. Send also booklet about your courses.

INS. **156**

Name .....

Street or R.D. .....

City ..... Zone ..... State ..... 4-53

FREE **KEYSTONE VIEW COMPANY.** Please send special information on your series of lantern slides on Reading Readiness.

INS. **307**

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Street or R.D. ..... School .....

City ..... Zone ..... State ..... 4-53

## Mesa Verde, Land of Echoes

*(Continued from page 92)*

and piñon pine will conjure up the spirits of forgotten peoples. Up, up they come—their unmoccasined feet fitting soundlessly into the worn toe holds on the lichen-covered cliffs. . . .

After breakfast, the morning before we were to break camp and start east, Mother called us to attention. "Do you remember why we came to Mesa Verde?" she asked.

For a moment there was complete silence. Even Linnea was still.

Then . . . . "To find Sigrid!" the older vikings chorused.

"Let's look for her today," Mother said.

After we put the camp in order, Mother led the way up and down a little-used trail which led to what seemed to be a jumping-off place.

"How do you remember the way?" I demanded. "After all, that was twenty-five years ago, when you were ten."

"I figured it out yesterday. While all of you were on the picnic, I came here."

"You came here without us?" said Jon, the oldest viking, hurt showing in his voice.

"Was Sigrid still alive?" asked Karin, the second viking.

"Was she there at all?" asked Lief, the third.

"This was as far as I came," said Mother. "I wanted all of you to be along when I opened the cache."

"But where is it?" I asked.

"Away up there! See, there is the Indian ruin where I put her in the hiding place and closed the opening."

Mother led the way. We followed carefully; I came last carrying Linnea. No group of treasure hunters was ever so excited.

And was Sigrid there?

All the tears that had been shed for her, all the prayers that had been said for her, had not been in vain. Of course Sigrid was there! Dusty, yes; but in that dry climate she had been perfectly preserved. She was just as good as new!

## In Mexico

*(Continued from page 22)*

and spoke Spanish, sang Mexican songs, and shared her pictures of native life with the children.

Dorothy, a six-year-old of Mexican-American heritage, also spoke the language. It was not long before the children were asking to learn Spanish so they could speak and sing in the native tongue. The campus kindergarten temporarily took on the aspects of a *jardin de niños*.

### Culminating Activity

As a climax, the children presented a *fiesta* for the parents at the annual spring program—with flowers, art exhibits, entertainment, and refreshments. As in Mexican kindergartens, teachers and children participated in the program. It included a *saludo* (greeting), *cantos* (songs), and *ritmos* (rhymes or rhythms).

### Evaluation

In the words we received from Señorita Rosaura Zapata, chief of preschool education in Mexico, "You have looked at us and seen with your hearts; not merely with your eyes." By stretching our hands across the border, the nebulous concept of a "good neighbor" policy was translated into reality.


## Just Off The Press....

EDUCATIONAL TRAVEL COURSES FOR TEACHERS

by Nancy Jean Wilcox, Ph.D.
with foreword by
Paul H. Kinsel,
authority on educational travel.

EDUCATIONAL TRAVEL COURSES FOR TEACHERS, a 48-page book, is the most comprehensive and authoritative treatment of this subject ever published. The manuscript on which it is based has been accepted by Cornell University as a thesis for the Doctor of Philosophy degree. The author has assisted in preparing this condensed version.

In gathering data on 102 colleges offering educational travel courses from 1946 through 1951, the author conferred personally with teacher travelers, staff members of colleges, officials of Departments of Education in twenty-two states, and representatives of travel bureaus and transportation companies. She also sent letters and questionnaires to faculty travel leaders and administrators in colleges, and consulted all available references.

As student and teacher, the author has been identified with New York State since 1940. She taught high school English and dramatics, served as instructor and director of radio at a state teachers college, and, at Cornell, was an assistant in the university's teacher-training program. She is now vice principal of the Cortland, New York, Junior-Senior High School.

*To obtain a copy of Educational Travel Courses for Teachers, send your request, with 25 cents, to:*

*Address:* F. A. Owen Publishing Co.
Department TC
Dansville, N. Y.

# Your NEXT TRIP

Three prize travel articles, all very different, and all intensely interesting, are given on pages 44, 45, and 46. Page 80 carries the announcement of the 1953 Travel Contest.

++++++++++++++++++++++++++++

**AID TO MOTORISTS.** The first 1953 issue of the UMC *National Motor Travel Guide* may be obtained without charge by writing to United Motor Courts, Inc., 1460 Pennsylvania St., Denver 3, Colo. It carries information on more than eight hundred motels in the United States and Canada.

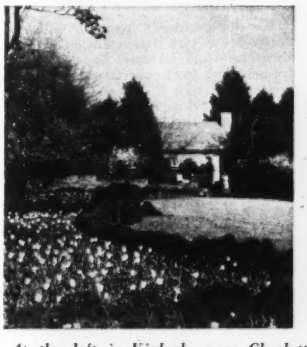
**"PILGRIM PLYMOUTH."** Will your next summer's trip take you to Plymouth? If that is your expectation, you will like to study up on the town in advance. A booklet under the above title provides authentic information, with illustrations and a picture map that shows clearly the notable buildings, monuments, and historic sites. A limited number of copies are available for prospective visitors—one to an inquirer. First come...! Address: Chamber of Commerce, Plymouth, Mass.

**WYOMING RECORD.** A new all-time record was established in 1952 for two national parks within Wyoming's borders. More than a million persons checked into Yellowstone (an increase of 14 per cent over 1951) and almost 800,000 visited Grand Teton Park (an increase of 35 per cent). The two parks are only seven miles apart and a recent highway improvement has facilitated travel. For publications on Wyoming, address: Wyoming Commerce and Industry Commission, 1212 Capitol Building, Cheyenne, Wyo., indicating what subjects most interest you.

**HOMES AND GARDENS.** If you are planning a trip into the South this spring, at Easter time or later, you can gain an idea of what "gracious living" means in that part of the country—through co-operative arrangements for home and garden tours. These are conducted under the auspices of nonprofit organizations devoted to preserving fine examples of early American architecture, and estates having historical as well as horticultural interest. In Charleston, S.C., twenty of the handsomest homes are included in a series of staggered tours from March 15 through April 12. At this time, also, the famed Magnolia, Middleton, and Cypress Gardens are in full bloom. In Virginia, several hundred places will be open from April 25 through May 3. For further details, address: Historic Garden Week, Room 3, Hotel Jefferson, Richmond 19, Va., and Historic Charleston Foundation, 94 Church St., Charleston, S.C.

**1493-1953.** It was in January, 1493, that Christopher Columbus began his return voyage from the New World to the Old. In January, 1953, the "Andrea Doria," largest and fastest liner built in Italy since World War II, left Genoa for her maiden trip across the Atlantic. Genoa, Columbus' birthplace, is probably the port from which, as a young man, he sailed for Chios and later for England. Contrast the tiny ships of the great discoverer's day with the "Andrea Doria," which has accommodations for 1,200 passengers and is equipped with every comfort and safety device known to modern shipbuilders. It has world-wide ship-to-shore telephone installations, tiled swimming pools on three decks, and air conditioning throughout. But still, as in Columbus' day, Genoa is a great port—the home port of this new liner, which is manned by seamen of Genoese stock.

**"KEY TO EUROPE."** What a boon it would be to statesmen if it were the key to European politics—but since it's a key to just about everything else in the principal cities of eleven countries (not including Scandinavia), it is a real boon to the traveler. This little pocket guide (164 pages) contains so much exact, detailed information that the owner will guard it as he does his passport. Leaving "cultural" subjects to others, it stresses the practical—such vital things as communications, customs regulations, dining, emergencies, entertainment, hotels, information bureaus, language (six pages of words and phrases with equivalents in French, German, and Italian, and eight more pages listing French and Italian dishes). There is advice also on shopping, sight-seeing, tipping, transportation, and money. An introductory article on "The Knack of Intelligent Travel" is followed by wise counsel on what to do in preparation for a European trip. Locating pointers enable one to turn to any desired section instantly. Written by Charles R. Jacobs in collaboration with Ben Jaffe, *Key to Europe* may be obtained clothbound at bookstores, or in paper covers from Jaffe Publications, 634 N. San Vicente Blvd., Los Angeles 46, Calif. To stand wear, we'd recommend the clothbound.



*At the left is Kinloch, near Charlottesville, Va., where eleven landscaped gardens are grouped around a large central garden, each treated as an outdoor living room. At the right is the Simmons-Edwards House in Charleston, S.C. (sometimes called the Pineapple Gates House), known for its elaborate entranceway, its Robert Adam decorations, and its gardens.*

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80 East Jackson Boulevard, Chicago 4, Illinois

Please send me free booklet on *El Capitan*.

Name _____

Address _____ City _____

State _____ My phone number is: _____

If student, give name of school _____

Expires July 15, 1953

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**Clip each coupon individually. Coupons are on pages 82, 84, 86, 88 (Travel and Summer Schools), 90, 92, 94, 96.**

FREE **FIRST LOAN COMPANY, Dept. Z-133.** Please send me, in a plain envelope, complete information about your Borrow-By-Mail service for teachers, as described on Page 3.

INS. **328**

Name ..... Grade .....

Street or R.D. ..... School .....

City ..... Zone ..... State ..... 4-53

FREE **THE HYGIENIC PRODUCTS CO.** Please send me ..... copies (specify number wanted) of your free booklet "The Science of Bathroom Sanitation." (See advertisement on Page 89.)

INS. **301**

Name ..... Grade .....

Street or R.D. ..... No. Pupils .....

City ..... Zone ..... State ..... 4-53

FREE **SILVER BURDETT COMPANY.** Please send me a copy of the new RESOURCEFUL TEACHER on "Music in the Classroom."

INS. **241**

Name ..... Grade .....

Street or R.D. ..... No. Pupils .....

City ..... Zone ..... State ..... 4-53

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*Dear Miss Owen:*

In the January *Instructor* there appeared a picture of President Dwight D. Eisenhower and his new flag. Will you please tell me what the *nine* stars in the flag represent?

Lela Colton, *New York*

**Our sources give no explanation of the nine stars. If any of you know the answer, pass it on and we will forward it to Miss Colton.**

★

*Dear Miss Owen:*

Just recently one of my second-grade girls drew freehand a picture of President Eisenhower. I think she did a very good job.

June Jensen is seven years old and attends District 131 in Clarks Grove.

Violet Jensen, *Minnesota*

**June has not only drawn the President but her art work is being printed, a feat which many mature artists don't achieve.**

*Dear Miss Owen:*

. . . . we teachers want better program material for third and fourth grades. We need simple little plays or dramatizations of stories found in our third- or fourth-grade reading books, plays with a very few (3–5) characters, usable without too much trouble for costumes. . . . . I think everyone is tired of programs based on Mother Goose rhymes and *Alice in Wonderland.*

Ada T. Ranes, *North Carolina*

**We like to get letters like this one, telling us specifically of teachers' needs. Now, we appeal to you—if you have written a play of the type that Ada wants, why not send it to us right away?**

★

*Dear Miss Owen:*

I read with a feeling of serious apprehension the article written by Carlos Romulo on the place of the American teacher in guiding children to believe in the "supreme cause of the United Nations."

. . . . This type of article and its intended influence directly on American teachers and indirectly on their students is all too typical of the high-sounding pronouncements issued by employees of the communist-ridden organization which purports to effect eventually world peace. There are those who cry that the U.N. needs the support of everyone in the United States to accomplish its ostensible goal, even to the point of undermining the sovereignty of our native land. . . . If we are to co-operate with other nations and lend our support and money to the world organization, they should do likewise. We have only to look at the sordid farce of Korea to see how other nations of the world co-operate when it means a sacrifice of any kind. I, therefore, say that it is neither the duty nor the prerogative of the American teacher to instill in his students a belief in the principles of the U.N. . . . I trust *The Instructor* will have the courage, or at least the fairness, to present this letter to its readers. . . .

Robert H. Clarke, *Illinois*

**We are certainly glad to give Mr. Clarke space to state his case, but we offer two rebuttals. First as we have said before, our editorial page contains the opinions of the writers and we feel that they are people of sufficient prominence to have the right to state a cause as they see it.**

**Secondly, we are far from ready to brand the United Nations as a failure. After centuries of warfare, nations are trying to find an equitable basis for peace, and doing it in a time of great difficulty. If their efforts are faltering, surely they need sympathetic support rather than a brickbat reception.**

★

*Dear Miss Owen:*

May I make a suggestion? A "Helpful Hints for Substitutes" column would be greatly appreciated.

Roslyn Bernstein, *New York*

**This is a suggestion that we have often seriously considered. We would like to hear from some of the rest of you. Would this be a helpful department? Postcard replies are adequate.**

★

*Dear Miss Owen:*

In the January issue, I was quite dismayed to find that on page 52 the caption "Benjamin Franklin" is spelled with small letters, whereas we teachers of English stress the capitalization of proper names when writing them.

Alice D. Hughes, *Pennsylvania*

. . . . On page 52 of *The Instructor* for January 1953, Benjamin Franklin is spelled without capitals.

Now this practice is becoming so general in newspapers and other publications that a serious question is being raised among us teachers.

The question is: "Shall we discontinue trying to teach capitalization?"

Frank Fischer, *Ohio*

**We did seriously question whether we ought to put Benjamin Franklin's name in small letters. It was our art department that convinced us, using this argument: Children study art in school as well as English. One of the basic principles of art expression is using lettering in unusual forms to achieve a desired effect. Does that seem logical? Every child writes his own name over and over again. He knows that names are capitalized.**

★

*Dear Miss Owen:*

We greatly appreciate your beautiful illustrated story of George Washington Carver. We mounted it on the bulletin board with questions under it, so it made excellent supplementary material for pupils in our sight-saving room, because of its type. May we please have more similar articles in 18 or 24 point type? Thank you.

Mary Parker, *Missouri*

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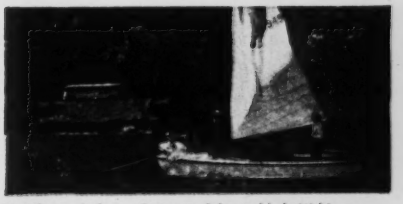

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